INSTRUCTIVE
COSTUME
DESIGN
Emil Alvin Hartmann

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INSTRUCTIVE COSTUME DESIGN

By

EMIL ALVIN HARTMAN

Director of Fashion Academy

· FIRST EDITION ·

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DEDICATION

To my fellow-workers and the instructors of
Fashion Academy
with whom I have been so long associated, and whose intelligent efforts have been such a potent factor in demonstrating the practical value to the student of my method of teaching the Art of Costume Design, *with grateful appreciation.*

FOREWORD

THIS is a book of practical helpfulness.

The purpose of the author in presenting it is to give practical information and definite instructions that will be of commercial value to the student of Costume Design.

No effort has been made to go into any lengthy discussion of the history of women's costumes throughout the ages, for the reason that the libraries and museums, especially during the past few years, have provided ample means for the student to become familiar with that phase of the subject.

The real value of the work lies in its concise instructions and profuse illustrations of the method of teaching the subject of costume design. This method is the result of the author's years of experience in designing for manufacturers, as supervisor of the art departments of leading fashion magazines, and more particularly as director of Fashion Academy for a number of years.

Theory has merged itself into practice so completely that the old antagonism which so long existed between the trade and the class-room has been eliminated.

Throughout the book, the author has endeavored, by precept and illustration, to have the student actually do the things that are suggested—to have the mind, the eye and the hand work in unison, doing the practical design, step by step, while the theory is being learned.

While the book is not intended to take the place of direct or personal instruction, the author yet hopes that as a textbook it may fulfill its mission in this busy age when the long drawn out thesis gives place to actual demonstration.

What is Costume Design?

CHAPTER ONE

"The Art of Costume Design." What is the meaning of this phrase? Why this growing interest in the thing called Costume Design? Is it a new "—ology," or "—ism," or is it a real art, founded on definite artistic principles? Have you endeavored to penetrate the real meaning of this comparatively new, but extensively used expression?

Costume Design is approaching more and more to the eminence of a fine art. Its history may be traced far back to the earliest ages. The costume designed by nature was far different from the dainty garden clothes worn by young women of today. The initial stage in the development of costume was one of adaptation. Primitive man found that not only is the flesh of his four-footed enemies good to eat, but that the skins of these animals made warm extra coverings during the colder months. Just as the purpose of the early costume was the protection of the wearer from the cold, so too, this same instinct to counteract climatic conditions was evidenced in tropical lands by the weaving of broad leaves into head-gear to keep off the rays of the sun.

As the evolution of primitive man progressed, a greater variety of costume was developed. In Egypt,

FIGURE I

FIGURE 2

the simple loin-cloth lengthened itself into a short skirt, falling below the knee.

Class distinction was indicated by the differing qualities of materials in the costume. People of rank adopted the wearing of a fine, lighter skirt over the loin-cloth. At this period, however, the style of costume *did not* express difference in rank among *women*. A tight, foldless tunic was worn by *all* women from peasant to princess.

During this early period, the Semites and the Asiatics had developed a much more elaborate costume than the Egyptians; their long, highly-colored tunics—reaching from neck to ankle—had sleeves, and were frequently embroidered.

The classic Greek costume is, perhaps, richer in suggestion than the costumes of any of the other ancients, because of the beauty that the Greeks obtained through simplicity. There were two general classes of Greek garments: the *Chiton*, worn next to the skin, and the *Himation*, or outer garment. The *chiton* was cut very long, but when the girdle was put on and drawn tight, the garment could be pulled up at pleasure to any height desired, sometimes being worn as high as the knees. The *himation*, or cloak, was oblong in shape, and was draped about the figure according to the taste of the wearer.

Figures 1 and 2 are illustrative of the characteristics of the Grecian costumes.

The Roman costume of that early period was similar to the Greek, except that the *Toga* was substituted for the *himation*. The *toga* was a semicircular piece of goods, about six yards long, on the straight edge, which was draped about the body in a number of dif-

ferent ways. When the Romans conquered the ancient Britons, the vanquished race adopted the toga, and as a civic garb it became the symbol of peace. Later the toga came to be a sign of power and authority, and it was, in reality, the forerunner of the robe or gown, worn by judges and high dignitaries of both church and state.

Old English artists have given us a clear picture of early British attire before the Norman Conquest, when a man's chief garment was a loose-sleeved tunic reaching to the knee, and generally open on the side.

However, the period that is most interesting to modern designers is the Middle Ages. Before this time much greater variety was to be found in the costumes of men than in those of women. Beginning with this period, women's costumes show a distinct development, and therefore have greater interest for the modern designer.

It was early in this period that, in France and in England, women's costumes began to assume definite styles, with almost as constant a tendency to change as have those of today. We are all more or less familiar with the high ruffs and collars, the puffed sleeves and the stiff-spreading skirts of the time of Queen Elizabeth, which, strange as it may seem, followed one of comparative simplicity in dress.

Notwithstanding the fact that many nations—indeed all nations—had an influence on the art of costume design, it is an acknowledged fact that France has been the leader in the world of fashion. So generally accepted is her judgment in the selection of styles, that the modes of almost every other civilized country in the world are suggested by the styles of Paris.

French styles of the last four or five centuries have not only had a most important place in the history of costume, but they have a recurrent influence on our modern style.

The first definite American garments were closely modelled on the French styles of the Second Empire, with tight bodices, and skirts held by stiff petticoats. The close observer will quickly recognize the similarity in model of the Quaker dress of 1870 to the panier skirt of the Second Empire.

The effect of French fashions has extended far beyond Europe and America. The improvements in methods of communication and transportation that have marked the more recent years have helped to disseminate the French designs among peoples to whom the European costumes are least suited. Among the Eastern nations, Turkey was first to feel the effects of "European fashion in women's dress," and Turkish women are rapidly acquiring a taste for French fashions. The women of far-away India, too, are fast discarding their native garb for foreign modes, or a modification of them.

In Japan, European clothes are now the custom of the court and of the upper classes in general on public or ceremonial occasions; but in the home the comfortable, ancient kimono is still worn.

Chinese women still wear the traditional costumes of the country, with occasional slight French or American innovations.

The women of America, as well as those of all other countries, are realizing that the artistically designed costume is not only beautifully pleasing in itself, but that it enhances the charms of the wearer. They are

demanding that their clothes shall accentuate their own loveliness and hide any defects they may have. This the designer can accomplish only by availing himself of certain expedients which are—Line, Form, and Color.

The costume designer has another important object in mind when creating a costume, and that is to suit the costume to the particular occasion upon which it is to be worn. As an extreme example, one would not be appropriately dressed at a banquet in clothes that would be suitable for a boat ride.

Taking these basic principles as a whole, we arrive at a clear and comprehensive definition of Costume Design:

Costume Design is the art of decoratively creating costumes that will protect the person from the weather, conform with the traditional customs of the land where they are worn, and through line, form, and color bring out or hide personal characteristics of the physique, and answer to the conventional needs of the occasion.

How Designs Are Made

CHAPTER TWO

You, undoubtedly, have said to yourself, "How does one go about the creating of a costume? Is it by pure imagination? Does one *dream* it? Is it a rare gift granted to a chosen few only?"

Let it be understood that a costume designer is not a sort of superhuman creature who possesses an unusual faculty for creating unusual styles. Although imagination plays an important part in the art of design, it is by no means the *only* basis upon which the designer must work. Just as the train must run upon tracks in order to reach its destination, so must the costume designer proceed upon definite lines or principles to achieve the object he has in view.

Some people think they have no imagination, but every one of us can be *taught* to visualize certain objects, if we receive proper instruction; and it is the aim of this chapter to demonstrate this fact.

It is almost impossible for any one to conceive a new color, or an entirely new line; but it is a simple matter to make new combinations of all possible lines. There are innumerable ways of arranging lines, forms and colors to produce entirely new effects. What is that but the art of design?

An unlimited number of sources are at the command of the designer from which he may take sugges-

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6

tions. He may look to those designs already created by others, or he may go to sources wholly irrelevant to dress; his end is accomplished if he effectively brings into his costume an idea, whether it be a pocket, a sleeve, or a collar.

Some of the most novel and original ideas have been obtained from the study of existing designs in architecture. For example, if a designer applies the lines of a Greek column to a costume, he has created an entirely new costume; while if he takes this same design and changes it slightly, he has made another costume design. Every design comes from a form which already exists—this form may be a natural object like a flower, or an artificial object like an ornament—or, as has been previously mentioned, a costume or design created by another may inspire an original model.

Then too, all the suggestions for a design do not necessarily come from one object or one source—details may be adapted and combined from a variety of sources. Thus we can readily see that the petals of a flower may suggest the lines of a design for a skirt; the lines of a Gothic column may suggest the design for the waist; and the costume of a peasant may suggest the tunic for a dress for formal wear; but the designer must change the details from their original form in order to make them harmonize, and to produce a pleasing effect.

There are probably few designers who visualize the entire costume before actually working on it; but they have in mind at the outset a vision of the silhouette or general effect they wish to produce. They may also have in mind a particular color scheme they would

FIGURE 7

FIGURE 8

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like to employ; but all these first ideas may be modified when the designer actually starts his work. Observe figure 3. This design was the source for the waists in figures 4, 5, and 6.

Figure 3 shows a satin blouse with a collar that comes over each shoulder and ends in a point. The front is made in a panel effect that widens toward the bottom, finally meeting slightly above the waistline. At one side there are two ends, one going around the waistline and one hanging in a sash. Steel rings are suspended from the points of the collar and from the one end of the sash. A border of embroidery is used at the bottom of the sash and on the sleeve.

In figure 4 we have a new design from figure 3. The panel is still used but it starts lower and goes down in a straight line. The points of the collar suggested the collar of this blouse, with the rings hanging at the center front. The suggestion for the sleeve was also taken from the collar. At the lower part of the front panel is used the original embroidery motif.

Another variation of the design in figure 3 is shown in figure 5. The same neckline is used, but the collar, which was suggested by the sash, is pulled through slots at one side and hangs in a long end finished with the steel rings. To carry out the lines of the panel, a strip of embroidery was used at the opposite side of the waist.

Figure 6 shows another derivation from the original blouse. The line of the neck was suggested by the upper edge of the panel in figure 3, as formed all the way across to the points under the collar. A band of embroidery outlines the neck in the new blouse and is used, as originally, on the sleeves.

Figure 7 is an illustration of an afternoon dress, and figure 8 shows a blouse suggested by it. The neckline of the dress is retained in the blouse, and is enhanced by a band of embroidery that forms the belt of the dress. The caught-under panels on the skirt of the dress are transposed to the upper part of the blouse and tucked under the belt. The wide effect given by the draped open part on the waist of the dress is interpreted into a dolman effect on the blouse; the triangular effect of the motif of embroidery is also introduced on the ruffle of the blouse.

From observations of these costumes, you have no doubt arrived at the definite conclusion that certain parts of one garment may suggest other lines for an entirely different costume, in the creation of which you may not have used the same suggestions. Most likely you have seen other features worthy of your consideration, and have taken these as the sources of your inspiration; in doing this your own individual thought comes to the surface. Thus, you will see that it is quite possible for a person with ordinary ability and intelligence to create original styles in dress.

Elements of Costume Design

CHAPTER THREE

Let us delve deeper into the expedients which the costume designer has at his disposal. While he is able to create costumes that will suit a particular individual type through using the mediums of line, form, and color, there are certain considerations that determine the manner in which he is to properly use these elements of costume design.

In order to design for an individual, the costume designer must carefully observe the color of her eyes, the color of her hair, her complexion, her figure, and her individual personality—all different from those of other women, and all potent factors in the creation of a suitable costume.

Long ago designers became cognizant of the fact that different types of women should wear different colors, in order to produce a pleasing effect to the eye. This law of color harmony and contrast brought to light the use of "line" and "form."

It was further discovered that long, perpendicular lines in a costume tended to make the figure seem taller and slimmer, and that horizontal lines running around the garment made the figure appear shorter and stouter. Using these principles as a foundation, other theories have been evolved whereby deformities may be hidden and good lines made more obvious.

As the result of the use of "line" what is known as "form" is secured. In garment building, this is produced through the use of seams, pleats, girdles, buttons and other accessories, in such a manner as to divide the surface of a costume into distinct areas, which either make the costume one of beauty, or distort the effect entirely. These elements of costume design are of the utmost importance, and each will be duly considered.

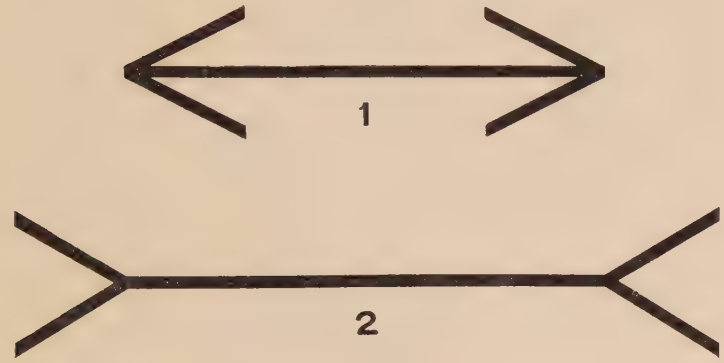

FIGURE 9

Let us first discuss the subject of line. Look at figure 9. Which horizontal line, 1 or 2, is the longer? Apparently 2 is. Now measure them. They are exactly the same length. This exercise has often been given

as an example of optical illusion, and it holds an important place in fashion designing. "What is it," you ask, "that makes 2 appear longer than 1, when both are actually of the same length?" This is explained by the theory that a line, divided or broken by other lines that carry the eye outward into space, appears longer than one of the same length that is checked by lines which tend to carry the eye inward. We conclude, therefore, that a costume, the lines of which tend to run up and down, will make the wearer appear taller, while a costume, the lines of which run around the person, will make the wearer appear stouter.

Observe figure 10. The long, narrow collar, the long, pointed panels, and the one-sided effect of the waist detract from the width of the figure and make it appear more slender; and the narrow, pointed inserts on the long sleeve make the arm appear longer and less stout. Here we have tried to indicate what can be done to make the stout figure appear slimmer. You will notice that vertical lines have been used in this costume—also note the lines forming the silhouette of the bust, waist and hips. If possible, these lines should be almost continuous—otherwise the width of any one or two of these parts will be emphasized by the smallness of the third.

In figure 11, observe how the fullness about the waist, the hips and the sleeves tends to make the figure appear stouter—it gives the breadth that is so much desired. For an over-slender figure, the design illustrated is excellent; the wide neckline, the loose, gracefully draped blouse and the extension at the hips, all tend to make the figure appear broader and less angular.

FIGURE 10

In figure 12, the line of the collar, the partial suggestion of the yoke, the belt and the stitching around the bottom, cannot destroy the first impression—that of lines running up and down. Thus, while we have horizontal lines in the upper part of the jacket, and horizontal breaks in the formation of the skirt part, the impression of the vertical lines is still maintained.

Long lines, therefore, do not necessarily have to remain unbroken. One may use a narrow belt at the waist, and thus break the long lines of a jacket. It is true, also, that in a costume where horizontal lines predominate, vertical breaks may be made in the flare of the waist and at the hips. Observe figure 13. It follows, therefore, that the consistency of the important lines may be maintained, despite slight breaks in them.

An evening gown for the stout figure is shown in figure 14. It is made of black satin, with the yoke and the lining on the panels of silver cloth. The one-piece dress is slightly draped around the bottom. A panel starting in a strap at the nape of the neck comes around toward the under-arm, and hangs in straight lines on either side, forming a short train. Black net is used to fill out the waist and to form a short sleeve. A corsage of hand-made flowers gives a touch of color to the dress.

An afternoon dress, figure 15, is made of henna satin with a panel of brown chiffon on either side, starting at the waistline and ending in a tassel just below the skirt. Two bands of gold, henna, and blue embroidery run down the front. The upper part of the waist and the sleeves are of brown chiffon with narrow bands of satin on the lower ends.

FIGURE II

FIGURE 12

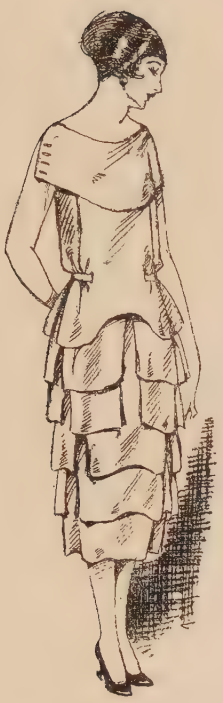

FIGURE 13

The designer should guard against inconsistent line effects. For example, the portions above and below the waist should never be so broken by lines that the relation between them is destroyed. This same idea in design must be carried out in the entire costume. The costume designer must have a general idea as to the type of costume he is to design. If he wishes to design a tailored costume, the tailored idea must be carried out. In brief, the completed costume must represent but one type.

The abnormal figure may seem to have been taken for general consideration, but there is reason for doing this. How many women possess an ideal figure? Very few indeed. However, through the proper application of the theories of line, form, and color, we may correct many abnormal defects and bring the figure to as near the proportion of the perfect figure as is possible; and after doing this, it is a comparatively simple matter to design clothes to suit the ideal form.

In designing for the stout figure, long, simple lines should be used, and the details of the costume should be carefully considered. No matter how beautiful a line may be, if it tends to give prominence to the breadth of the figure, it should be avoided in costumes for stout people.

For example, short sleeves in heavy materials, and collars that are wide and square, will give width to the figure.

The designer should be especially careful in the trimming for stout figures, as trimming that is very elaborate will attract the eye to the breadth of the figure. Like short sleeves, short skirts must be avoided, no matter what the fashion may be, for they detract

FIGURE 14

from the height and add to the width. Among other details that should be considered as inappropriate in designing for stout women are short tunics, wide hems and deep collars.

In referring to this principle of line, the details of a costume deserve comment. You should always be careful not to *over-decorate*. Too much elaboration is a sign of poor taste and it often mars the effect of an otherwise good design. Diagonal lines, when running in the same direction, may produce pleasing effects; but you are cautioned against using combinations of diagonal and vertical, or diagonal and horizontal lines, until you have attained some proficiency in the art.

You should also keep in mind the fact that long skirts tend to make a girl appear taller, and that short skirts make her appear shorter; therefore, when Dame Fashion decrees that long skirts are to be in vogue, exceptions should be made in the case of the tall, slim girl or woman; and when short skirts are "in style," the short, stocky person must not have her size apparently reduced by a too abbreviated skirt.

This brings us to the subject of silhouette, which is most vital in the art of design, and which will be treated at length in a later chapter. For the moment, it is well to remember that designs should conform to the lines of the figures.

Let us consider now a few of the important principles of design that will be beneficial to you.

We have in costume design a theory which permits the pleasing arrangement of areas over a given surface, in such a way as to produce the best effect. From the early artists we have learned that the best results are obtained by placing a figure a little above or a little

FIGURE 15

below the center, and to one side or the other of the center. This so-called law of art may be applied in costume design when dividing any space for the arrangement of tucks, pleats or ornaments.

The subject of scale, or balance, too, is one that is generally misunderstood, and in order to properly comprehend the subject, one must develop good taste through the study of good example.

Size is estimated by comparison. For example, if you looked at a large statue for the first time, you would probably have no conception of its size; but if a man whom you knew to be six feet tall should stand by the side of the statue, you would immediately measure the number of six-foot heights, and in that way get a fair idea of it's size.

The proper application of "scale," too, is something for which we must all strive. It would appear most ludicrous to see a short, slender woman wearing a gown covered with large polka dots, about the size of a saucer, would it not? You would intuitively know that the dots should be smaller. In reality, you would here apply the principle of scale.

This same theory of scale is applicable to any two parts of a costume. One part should not overbalance the other.

Scale, then, as has been indicated, is nothing more than a matter of taste; and a person possessing naturally good taste will have a feeling for "scale."

Proportions of the Human Figure and Designing for Different Ages

CHAPTER FOUR

Let us see how well we may adapt the theory expounded in the foregoing chapters to designing for individual figures. We have three ages to consider—the child, the young woman and the elderly woman.

In order to intelligently design costumes that will enhance the form of the individual, you must have a thorough understanding of the proportions of the human figure. We have stated in our definition of costume design that it should "through line, form, and color, reveal or conceal the personal characteristics of the physique." It is obvious then that before any one can decide which characteristics are points of beauty, and which are defects, he must have some ideal figure upon which to work as a basis. Figure 16, represents the ideal form. Our aim in costume design is to create costumes that will make the form which is not exactly in accordance with that of the Venus de Milo—considered by all authorities to represent the perfect figure—as nearly like it as human effort can accomplish.

Although some types of figures differ to a large extent from the ideal form, still they may be pleasing

in themselves, and we learn to look upon them as individual "types." It will be seen that in designing clothes, you must take into consideration the various features of the figure for which the costume is intended. Seek to hide the unpleasant characteristics through the effective use of line, form, and color, and to accentuate the favorable ones through the same means. Designing for the individual is a test of the skill and the art of the designer. No two women are alike; and the costume that is suited in every particular to one woman would be entirely inappropriate for another. The thought that should be uppermost in the mind of the costume designer is to make the wearer of his creation more beautiful; but while this is the ultimate object of the designer, his effort must not be too obvious, for it is well to remember that "the purpose of art is to conceal art."

Figure 18 represents the conventional fashion figure which is proportioned more like the ideal form than is the average human figure. For the sake of convenience, we shall say that the height of the head, from chin to crown, is the unit of measurement. This unit we shall call a "head." We are now in a position to divide the figure into a definite number of heads as shown in figure 18. Through constant use in establishments concerned with fashion work, the proportions given have become standardized.

Figure 16, Venus de Milo, eight heads high, represents the ideal form.

Figure 17, seven and a half heads high, represents the human form. Figure 18, the fashion figure, and figure 19, the fashion layout, are made in strict accordance with the ideal form.

FIGURE 16

FIGURE 17

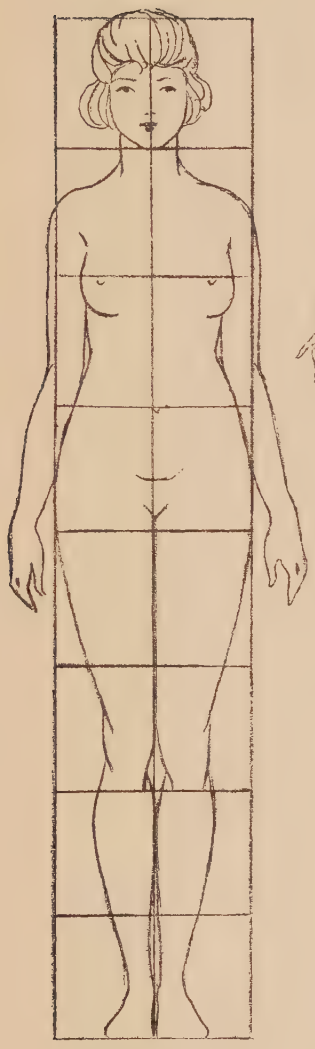

FIGURE 18

FIGURE 19

In figure 18, observe the location of the details of the anatomy. For example, the nipples are at the second horizontal line, the wedge slightly above the fourth, and the knees slightly above the sixth. The tips of the fingers extend midway between the fourth and fifth horizontal lines. Also note that the width of the hips is one and a half heads, and the width of the shoulders slightly greater.

Note these proportions very carefully, and with them as a basis you are able to represent the fashion figure, regardless of the fact that you have or have not ability at drawing.

The proportions of the human figure vary according to the age of the person, the main point of difference being in the number of heads, in height.

The height of a child at four years, is 4½ heads.

The height of a child at seven years, is 5½ heads.

The height of a child at ten years, is 6 heads.

The height of a child at fifteen years, is 7 heads.

The height of a person at maturity, is 7½ heads.

Designs for children deserve a little more than casual mention. Too often the wardrobe of the child is neglected. Those having the selection of clothing for little people do not always stop to consider that there are certain distinct types in childhood, just as there are types in grown-ups, and that these types require certain definite types of costumes.

A child should be dressed, practically, in accordance with its wishes. That is, do not dress a child up in clothes which it dislikes, for if you do, you will produce an unpleasant and disagreeable effect on the manners and actions of the child.

Simplicity should be the keynote to the child's cos-

tume, and it goes without saying that dainty, delicate colors and materials are befitting tender years.

It is customary to divide children into three groups. First there is the child between the ages of two and six years, whose garments should be of light color and delicate material. The design usually shows a high or a low waistline, but rarely is the natural waistline emphasized.

Then there is the child between the ages of six and twelve who can wear dresses of darker color and heavier material.

The third and last class includes the fourteen-year-old miss, who, eager in her desire to grow up, seeks to wear clothes similar to those of her older sisters. This is an age when care and judgment must be exercised so that the costumes are neither too young nor yet too mature in their appearance, and the personality and inclination of the child will be a determining factor in deciding what clothes to put on her.

Mothers should guard against putting clothes on their children which displease the children themselves. The "tomboy" type of girl would never be happy in dainty frills and laces because they would hamper her inclination to play. Why not put her into clothes that suit her type? The successful designer for children studies the types and arranges his designs to suit the personality of the little folks who are to wear them.

Now we shall endeavor to treat each separately, with a view to designing suitable costumes for each type.

Observe the dress in figure 20, which is designed for the modern girl of twenty, who can wear to advantage the most extreme style that may be in vogue.

FIGURE 20

FIGURE 21

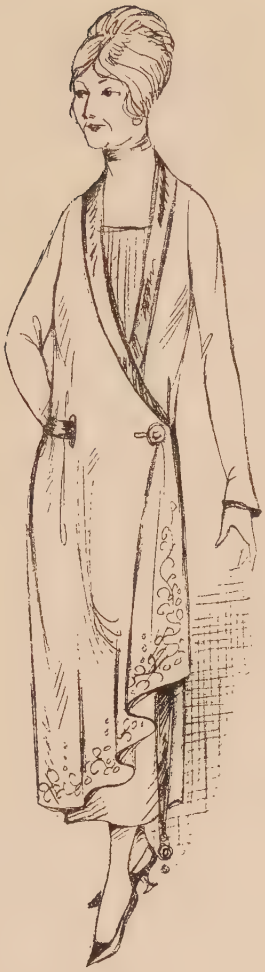

FIGURE 22

The collar winding around the neck and hanging down on one side, finally ending in a tassel, is a feature no one but a young girl should attempt to wear. The substitution of a little cape in place of sleeves, and the pleated insert of a contrasting color at one side of the skirt, are further extravagances suitable for youth alone.

With this design as a source of inspiration, we have created a costume suitable for a child of twelve, figure 21. Note especially the general air of youthfulness about the costume. You intuitively feel that a matured woman could never wear a costume such as this—for it is the incarnation of youth itself, and that is what the child should wear—clothes that bespeak the care-free, unworldly attitude of adolescence. Simple, yet charming, this will make the child as adorable as she has a right to be. The neck is made square, the cape is turned into a little sleeve and the pleating is used in a panel effect at the center of the front. The ribbon on either side of the skirt and at the neck is entirely in keeping with the spirit of youth, and serves to accentuate the simplicity of the costume.

With the costume in figure 20 as a basis, we have designed the costume in figure 22, suitable for a woman of forty-five. Here, unlike the costume for the child, we seek to bring out all the dignity and poise natural to a matured woman, the lines and details being more conservative. The low V neck is outlined with a collar and is partially filled in with a yoke. The dress laps over on one side, forming the drape, as in the original garment, while one end, a continuation of the collar, hangs from under the drape, and a simple motif of embroidery is used around the skirt. The long,

FIGURE 23

FIGURE 24

FIGURE 25

tight-fitting sleeves add to the dignity of the costume.

Figure 23 is a street dress for an elderly woman. The material used is a navy poiret twill, embroidered in black soutache. A white organdie ruching trims the high collar and the cuff of the undersleeve. The tunic and the loose sleeves are faced with black satin.

Figure 24 shows an evening gown for the elderly woman. Black satin is used for one side of the bodice and for the draped skirt. The other side of the bodice is made of black net embroidered with jet. The short sleeves and the wisp of tulle over one shoulder are plain black. The yoke at the front is of flesh-colored net. A jet girdle and a jet tassel complete the costume.

An afternoon dress for the elderly woman is illustrated in figure 25. It is made of gray canton crêpe embroidered in gray floss with a touch of royal blue. The piping around the neck, the straps across the front and sleeves, and the facing of the sleeves as well as of the sash at the back, are of royal blue. These designs were taken from various sources and made adaptable to the elderly figure.

Figure 26 shows a little play dress for the four-year-old, made of plaid gingham and bound with a plain gingham of one of the colors. Little "pantees" of the same materials are seen for a few inches below the dress.

Figure 27. The party dress for this child is made of white net over a taffeta slip of a delicate tint. There is a panel all the way down the front, of tiny ruffles, while two wider ruffles are placed over each shoulder. A picot-edged ribbon tied at the side front marks the high waistline.

FIGURE 26

FIGURE 27

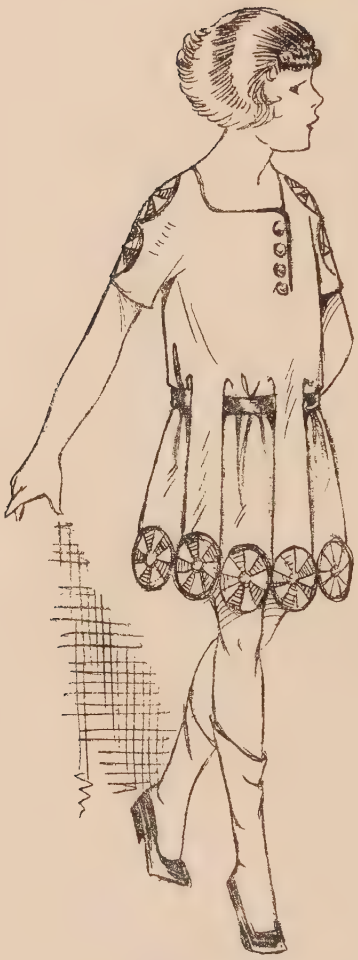

FIGURE 28

FIGURE 29

Figure 28, a school dress for the eight-year-old, is made of linen, and since it is slipped on over the head, is just fastened with a few buttons at the side front. The dress is one piece, and is cut in panels up to a slightly lowered waistline. The panels are tacked at the bottom and are embroidered in circles of colored wool. Two circles are embroidered on each sleeve. A black patent-leather belt is pulled through the panels alternately, and slightly holds in the dress.

Figure 29. When a child reaches the age of twelve, she may wear to school a dress of plain and printed challie. The overdress of the plain material is one-piece and is about four inches shorter than the underskirt, which is of the printed challie. The overdress is slit up as far as the waistline, and is held in on each side with a black velvet ribbon. An unusual collar is made of printed challie and is partly outlined with a one-inch strip of the plain material.

Figure 30 is a play suit for a little boy. It is made of linen in two colors. Pearl buttons are used as trimming.

What have you learned from this group of illustrations? Do you not now understand that one can derive suggestions from a definite source, and yet adapt them to the particular person for whom one is designing the garment?

FIGURE 30

Ancient Costumes

CHAPTER FIVE

We now proceed to learn what the ancients contributed to modern thought in dress.*

Take the Polish warrior of the thirteenth and fourteenth centuries as illustrated in figure 31. Figure 32 represents a German woman of the first part of the fifteenth century. Figure 33 represents the costume of a woman of Italy during the first part of the fifteenth century. With these designs as a basis we have created the two designs you see in figures 34 and 35.

The afternoon dress figure 34, was suggested by the costumes shown in figures 31 and 33. The line of the embroidery around the neck and down the front was taken from the bodice of the Italian costume. The scarf worn over the shoulders is changed into a one-sided draped collar. The design of the skirt of the warrior's costume is taken to form the skirt of the modern dress, while the motif on his belt is embroidered on the underskirt of the afternoon frock.

The collar and sleeves of the blouse, figure 35, were adapted from the suggestion of the neckline of the

*It would be presumptious on the part of the author to attempt to cover in these few pages a complete study of ancient costumes as a source of inspiration for the costume designer. A few examples only are given in order to show how we moderns can use the work of our predecessors to good advantage. By working on the suggestions contained in the pages of this book, however, you can readily derive innumerable ideas from ancient costumes. Books on the subject are to be found in almost any public library and in bookstores.

FIGURE 31

FIGURE 32

FIGURE 33

FIGURE 34

FIGURE 35

German costume. The draping of the cloak across the front, and the glimpse of the black undergarment, suggested a wide crushed belt with a black ribbon just below the waistline. The slash in the girdle and the draped end hanging from it are taken from the draping of the cloak at the one side.

From these ancient costumes, we have designed garments which are usually termed "afternoon wear," consisting of a blouse and an afternoon frock. It is by no means necessary to limit the suggestions one can take from these ancient costumes to that particular type of costume, however, and one can just as easily derive suggestions for evening or street wear from them.

In figures 36 and 37 you will see pictured two costumes—that of a male and of a female—which are typical of the middle of the Byzantine period. Note the absence of drapery which was an important feature in the costumes of the earlier Greeks and Romans. In both the costumes illustrated, we find the bands of typical Byzantine ornament at the neck and sleeves.

FIGURE 36

FIGURE 37

Ancient Costumes—Street Wear

CHAPTER SIX

The preceding chapter discussed ancient costumes as a source of inspiration for afternoon wear. Let us now learn what part ancient costumes can play in the designing of clothes for street wear, under the heading of which are included coats, suits and tailor-made dresses.

Figures 38 and 39 represent the costumes of two Roman warriors before the decadence of the Roman Empire. Figure 40 is the costume of a Swiss artist at the end of the fifteenth century and the beginning of the sixteenth. In figure 41 we see the costume of a Swiss woman during the early part of the sixteenth century. The costume portrayed in figure 42 is that of a German woman during the sixteenth century. The illustrations in figures 43 and 44 represent a suit and a coat taken from these illustrations of the garments of the ancients.

Figure 43. This suit was suggested by the costume of the Roman warrior; the collar, the cuffs, the buttoning of the front, and the rounded panels all came from the blades of steel going over the shoulders.

The coat in figure 44 is taken from the Swiss costumes; the one-side effect of the bolero in the ancient costume being responsible for the manner of the fastening of the coat. The slashes in the breeches are used

FIGURE 38

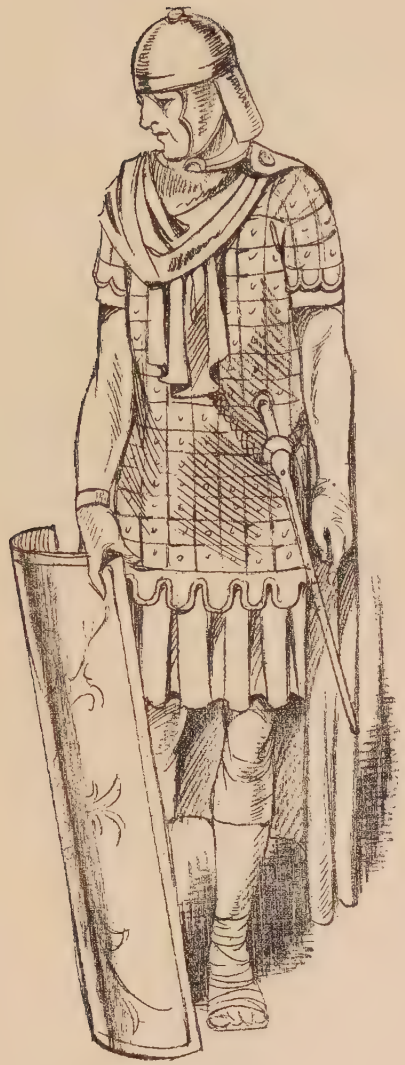

FIGURE 39

FIGURE 40

FIGURE 41

FIGURE 42

as lines of trimming, through which are revealed embroidered inserts.

Have you impressed upon your mind the methods used in taking suggestions from these old-period costumes? You should not overlook the most seemingly unimportant or mediocre objects when seeking sources of information. Your imagination should be alive to every possible idea to be found in the objects you see around you. Perhaps a thought may appear a bit absurd when it first comes to you, but if you adapt it properly, you may evolve a real working idea from it. Train yourself to be alert in observing every natural and artificial object and thus develop your powers of observation, for this is the secret of a keen imagination.

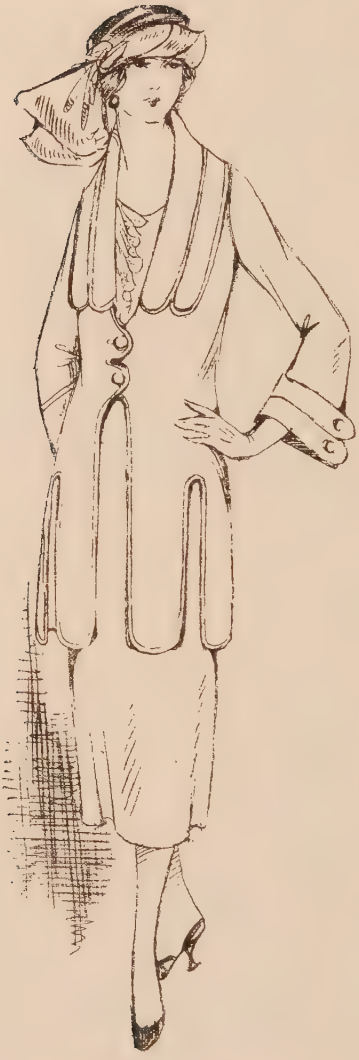

FIGURE 43

FIGURE 44

Formal Evening Wear

CHAPTER SEVEN

The costumes for formal evening wear form an intensely interesting part of our subject. What better sources of inspiration can we hope for than the elaborate costumes of the people of France, and the none the less charming attire of our own ancestors?

France, the creator of the fashion world, has always held the sceptre of supremacy, her kingdom extending to all parts of the civilized world, and today every country looks to her for the coming modes. Due to this unquestionable leadership, the designers of France have had the greatest opportunity to display what seemed at first to be a natural trait of the French people—the art of designing original costumes. The libraries and museums of France are storehouses of inspiration for designers, but other countries, too, are having larger opportunities for designers than were possible until recently.

The World War, which interrupted the work of the designers of France, had a pronounced effect on American fashions, and our designers were compelled to resort to other than French sources for suggestions. Their success in the creation of designs, independent of foreign influences, was so great that it started a new movement for the establishment of extensive libraries and museums throughout the United States.

For the moment, however, we shall study the costumes of the French during the past four centuries.

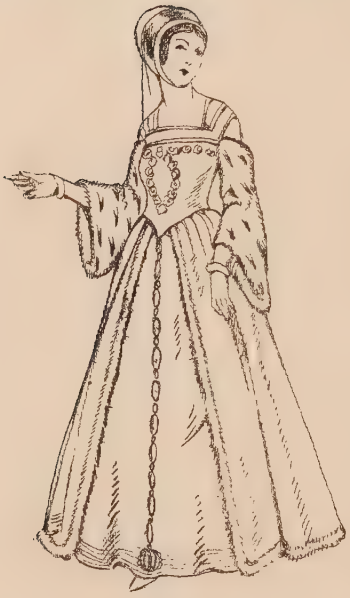

FIGURE 45

FIGURE 46

FIGURE 47

FIGURE 48

FIGURE 49

With the opening of the sixteenth century we are brought face to face with the form which exists in modern costumes. The reason for the departure from the ancient lines of drapery was due, at this time, to the introduction of the corset as a part of women's attire. The corset of the sixteenth century had no bones, but consisted of several layers of heavy material cut and sewed into the desired shape. This closely fitting garment divided the length of the figure into two distinct parts.

In the costume of 1530, see figure 45, the purpose of the design was to make the waist appear as small as possible, and it was drawn in tight, while the skirt flared out into a sort of bell-shaped hoop. The skirt took this form by the use of an underskirt of stiff material cut and sewed into the form of a funnel turned upside down. As a result of this new style of skirt, the waist, by contrast, appeared smaller than it really was. The cotte, an under-dress used in the 13th and 14th centuries, was no longer a complete garment, but a piece of rich material sewed to the underskirt, which served for a panel in front. The sleeves were very wide and were usually made of fur; indeed, all the materials used in this period were of the richest, such as taffetas, satins, damasks, and cloths of gold and silver. Jewels, too, were worn most extensively, elaborate girdles and jeweled garlands often bedecking the bodice or waist.

During the reign of Louis XIV the costumes were particularly noted for their sumptuousness; the general elegance and extravagance which marked the rule of this monarch were evidenced also in the costumes worn at court. Figure 46 shows a costume worn dur-

ing the latter years of the reign of Louis XIV. The bodice was tight, and pointed very low at the front, and the short, close-fitting sleeves were usually finished with ruffles of lace. The skirt was puffed out at the sides, recalling somewhat the hoop of the sixteenth century. Richly painted under-dresses of colored silks were worn, and as a matter of fact, the underskirt was of such elegance that the top skirt was often folded and pinned back to show the underskirt.

In the early part of the eighteenth century, we find the revival of the hoop, or "panier," as it was frequently called. This consisted of a frame-work of cane or whalebone, sometimes of steel, fastened together by tape. It projected from the hips, but was flat on the front and back.

Figure 47 shows a draped costume over the panier. This marks the period during which Madame Pompadour was the dictator of fashion in France, and it was at this time that the best costumes of the century were created. In direct contrast to the overdecorated, lavishly ornamented costumes of the days of Louis XIV we have this charming and dainty creation. The pointed bodice was still in vogue, but much lace and ribbon were gracefully applied to both bodice and skirt. A great deal of attention was given to the shoes and stockings, which were usually embroidered with gold and silver, and the shoes were often adorned with jeweled buckles.

The French Revolution brought about a distinct change in the customs, the manners, and the dress of the country; and there was a swinging of the pendulum of fashion to the plainer styles, simplicity being the keynote of the costumes of this period.

FIGURE 50

FIGURE 52

FIGURE 51

Figure 48 shows a costume worn about 1811. The neck was cut very low, the sleeves were long and tight-fitting, and the waistline was high, while the skirt fell in straight, undraped lines to the floor.

During the period which follows this, we note the influence brought about by the return of the army of Napoleon, when turbans and materials of an Oriental texture were introduced.

In figure 49 we show a costume of the Second Empire, under Napoleon III (1852-1870). Observe the change in the outline from that of the preceding periods. You will note that every period is marked by some change in the line and form of the silhouette.

During this time the tight bodice still remained popular, and when sleeves were worn, they were usually tight at the shoulders and full at the wrists. Close-fitting bonnets, of straw, lace or net, and often decorated with artificial flowers and plumes, were worn.

We shall now study the American costumes as represented in figures 50, 51 and 52.

Figure 50 is a Quaker dress, worn about the year 1782. Note what a strong resemblance there is between the skirt of this costume and the paniers worn in France during the same period. The shawl formed a most important part of the attire of the Quaker ladies because of its simplicity.

Figure 51 shows a gown worn about the year 1805. This garment was made of sage-green china crêpe. Observe the high waistline and the features that are similar to those in the gowns of the First Empire in France.

Figure 52 shows an American costume of about the year 1838, which was made of pink satin, with lace

FIGURE 53

FIGURE 54

trimming at the sleeves. Here, again, we find the French influence in the low neckline, the pointed waist, and the wide skirt that brings back the hoop-skirt of former days in France.

Note the designs in figures 53 and 54.

The evening wrap was suggested by the Quaker costume of 1782. The fichu of the old-period costume is used on the wrap, but instead of tying in the front, the fichu is draped up over one shoulder. The folds in the overskirt suggested draping the entire coat to one side.

The evening gown was suggested by the French costume of 1530. The off-the-shoulder neckline formed by the lower braid in the old-period costume is made round and used in the modern costume. The braid over the shoulder is suggested in the form of a ribbon that comes through at the waistline on either side, and trails on the floor with a few ermine tails. The wide sleeve is suggested, but in chiffon instead of ermine. Strips of ermine outline the neck and bottom of the sleeves, and a few tails peep from under the side drape of the skirt. The chain suspended from the bodice suggested the ermine tails suspended on a string of pearls from the bottom of the sleeve.

Observe carefully the silhouettes illustrated on plate A. These outline, in a general way, the trend of fashions since the twelfth century. You should realize the importance of the silhouette in the design of costumes. If the general outline of your design is not pleasing to the eye, your costume will not answer the demands of good taste, even when the details themselves are beautiful.

Figure 55 is an evening gown suggested by the

PLATE A

FIGURE 55

Quaker dress of 1782 and by the American costume of 1838. The lines in the bodice of the evening gown are practically the same as those in the American costume. The two lines starting from below the shoulders and going down to the waist on the American costume are raised up on to the shoulders in the evening gown and are carried down to a V. The embroidered insert of the American costume is translated into a lace yoke in the modern dress. The ribbon sash of the old costume is retained in the new. The lines of the skirt of the Quaker dress are used for the evening gown, with slight change. The front of the modern skirt is of lace and is rather short. The rest of the skirt is of velvet, carried into a train at the back.

Figure 56 shows a dance frock suggested by the French costume of 1530. The tight, pointed bodice of the French model is used in the modern frock, but is modified to semi-fitting lines. The various lines on the original model outlining the neck suggested on the modern design, the strap over the shoulder, and the band over the arm all in one with the bodice. The lines at the front of the skirt on the French costume are used in the modern dress, but in the adaptation the lines come straight down instead of spreading apart toward the bottom. The outlining of these lines and of the bottom of the skirt with fur are seen in both models. The wreath at the front of the bodice in the old-period costume suggested graduated wreaths of hand-made flowers at the front of the modern skirt. The materials used are satin and chiffon.

FIGURE 56

Sources of Inspiration

CHAPTER EIGHT

In previous chapters we have discussed the use of the ancient costumes as a source of inspiration for modern design.

Let us now consider some other sources no less abundant in ideas which we can, through adaptation, appropriate for our own work in design.

You have now developed your imagination to the extent of being alert to any suggestions that may come your way. By looking at the things about you, you will be surprised at the unlimited number of suggestions to be found in commonplace objects, which, before taking up the art of costume design, you would not have considered worthy of your notice.

You remember that you used the lines and details of ancient costumes to create your own designs, and it would be no breach of ethics to employ the same method in dealing with modern costumes. For example, you might take the style ideas from various costumes, adapt them to the particular costume you wish to design, and produce a far more pleasing effect than that of any of the costumes from which you took suggestions. While you have used the lines and details of other costumes, your design is none the less your own individual creation, and from this it will be seen that fashion magazines are a fruitful source for ideas.

In figures 57 and 58, you see designs taken from one

FIGURE 58

FIGURE 57

FIGURE 59

of the modern fashion magazines. Let us show you how we may take our suggestions from fashion publications and use them in evolving new ideas for original designs.

Figure 59 is an evening gown of panne velvet.

It was designed from the two costumes illustrated—an afternoon and an evening dress. The neckline was suggested by the evening gown. The line of the belt is taken from the afternoon frock, as is also the silhouette of the skirt. The double panel idea, as well as the beads, is derived from the evening gown, but they are differently distributed.

Have you ever thought of the many ideas that are to be found in the shop windows, in gowns seen on the street, or in the ballroom? Perhaps, without being aware of the fact, you have in your mind's eye pictured a costume as appropriate for yourself, the idea for which came from a similar costume worn by another.

You should give ideas a chance to grow—give them life—for that is the art of design. You must not only think, "that is a beautiful gown, but it could be made more beautiful if it had a more elaborate girdle, or a border of pearls, or a draped skirt," but you must conserve these different thoughts that surge through your mind, and from them evolve original designs.

Plate B illustrates a number of suggestions taken from the costumes exhibited by exclusive shops. Working from these we have designed the costume we show in figure 60. This is an afternoon dress of georgette, and in it you will recognize the details marked 5 and 10 on plate B. Detail 15, found in an evening gown suggested the draping of the skirt.

The evening gown shown in figure 61 is almost entirely suggested by detail 1. Note that the tunic,

PLATE B

FIGURE 60

FIGURE 61

supported at the shoulder, is draped in long, sweeping lines and falls over the underskirt. The entire costume is of chiffon, except the satin sash at the waist.

Would you think it possible that the costumes seen on the stage could serve as sources of inspiration? The fact is that for some years past the stage has furnished an abundance of ideas for the hawk-eyed designer, ever alert to create original costumes.

You have already been cautioned not to look with scorn on commonplace, insignificant objects about you, but rather to utilize suggestions taken from tiny ornaments, bits of embroidery, and other objects at hand. Most effective borders for sleeves, blouse or skirt can be created by using some pretty continuous design—even a butterfly may be the source of any number of ideas for trimmings, as well as for the actual lines of the costume.

You may not only take a single line and develop a costume from it, but may go so far as to take lines from any object or natural thing, or from works of art, and from them work up a pleasing and really original costume.

Take, for example, the German strong-box, shown in figure 62, from which the costume in figure 63 has been designed. Observe carefully how the lines of this costume are exactly like the lines of the object. The neckline, formed by the slip and the overdress of chiffon, is suggested by the outline of the cover, the cover merely being inverted. The buttons with fancy loops of fine cord and the cord outlining the neck of the dress, also came from the cover. The gilt strip down the center of the box suggests a band with but-

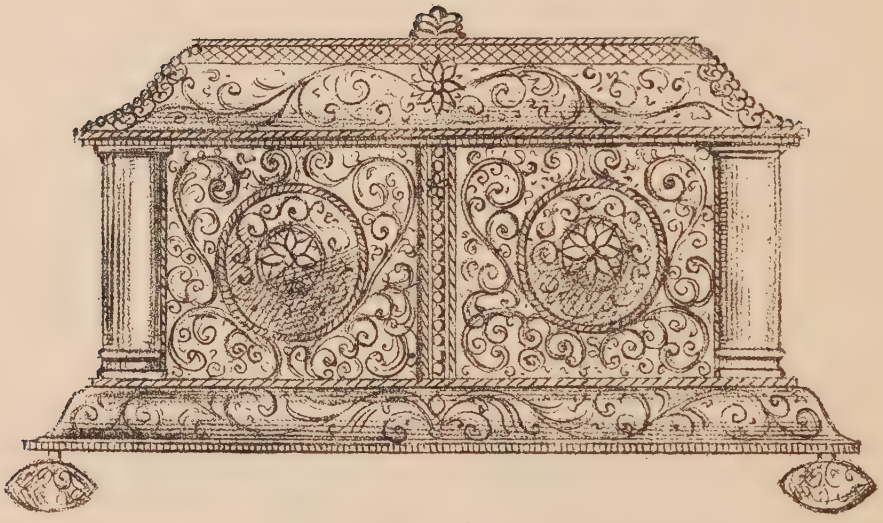

FIGURE 62

FIGURE 63

tons down the front of the skirt; while the raised medallions are introduced as motifs of embroidery on the frock. Oval buttons weigh down the cords hanging from the waistline, and were designed from the base upon which the box rests.

Figure 64 is a street costume of tricotine with trimming of patent leather.

Plate C shows three tailored street costumes in combinations of materials and colors.

The informal dance frock, figure 65, is made of metallic cloth with a lighter tone of chiffon over it.

In figure 66 you will see a design for an afternoon frock made of satin and chiffon, with circles of embroidery for adornment.

Sport Costumes

Sport Costumes should permit the easy and unobstructed use of the various parts of the body.

Notice the tennis frock illustrated in figure 67. The skirt is made in accordion pleats for the sake of greater width; while the upper part of the garment gives the effect of a middy blouse. To make such a costume more pleasing, it might have some simple form of embroidery, but care should be taken not to make it too elaborate.

Bathing Suits

Observe the bathing suit shown in figure 68. This is made of two colors of taffeta. The bloomers are of the darker color and are laced tightly around the knees; while the skirt of the costume forms two round panels, one front and one back, and extends at the side in fluted effect. The short sleeve is laced over the

FIGURE 64

PLATE C

FIGURE 65

FIGURE 66

arm; the bottom of the front panel and the front of the waist have a bubble design embroidered, thus carrying out the suggestion of its aquatic purpose.

Negligees and Lingerie

The age of luxury has made designing of negligees and lingerie a profession in itself. Robes worn in the privacy of the home should be attractive and follow lines which bring out the best of a woman's charms. In creating these dainty garments, both skill and a fine sense of discrimination in the use of line, form, and color, are essential.

Designers of these garments apply the principles of design to creating dainty wearables from filmy materials, assisted by the use of ribbons and embroidery or laces.

While very little cutting is done in the making of negligees, unusual and varied effects can be obtained by draping the material in different ways. Laces, delicate ribbons, and hand-made flowers are resorted to for embellishment. The chief feature of a negligee should be daintiness.

A tea-gown, worn in the home at an intimate hour, can be a much more elaborate and fantastic creation than would be considered good taste in a formal costume.

Figure 69, shows a tea-gown designed from suggestions derived from the ancient Semitic costumes. It is made of georgette over a slip of satin with a multicolored embroidered sash.

Figure 70. This negligee is made of pink-orchid over old blue chiffon with a panel of alternate wide filet insertion and tucked chiffon. A triangular piece

FIGURE 67

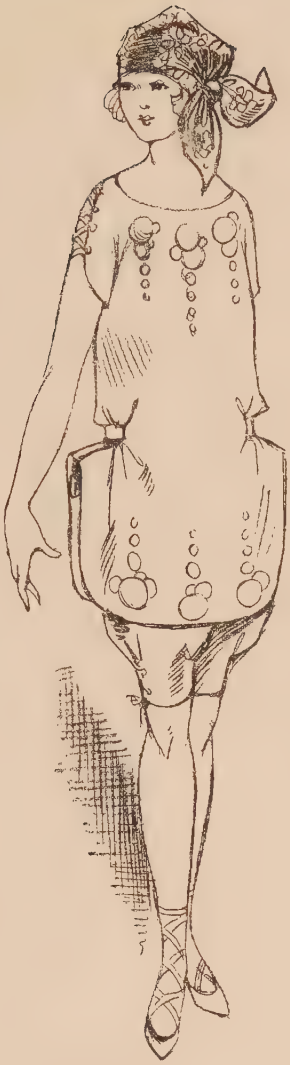

FIGURE 68

of the chiffon is used over each shoulder, one corner cut off partly to form a continuation of the neckline. An oval opening is made for the arm to go through and a ribbon rosette is placed just above it. These rosettes hold in the chiffon on either side of the panel. The Callot neckline is broken by two ribbons which outline the panel and are brought over the shoulders ending in a few loops at the waistline in back.

The Egyptian cap is made of the orchid chiffon with a ribbon rosette over each side and several loops of ribbon.

In figure 71 we have a breakfast jacket made of maize crêpe chiffon with white Chantilly lace. Wide lace is used in a jabot effect in the front, and the loose side of the lace is fastened with little rosebuds. A narrower lace outlines the bottom and the open part at the sides. A cluster of rosebuds, and several loops and ends of orchid and blue ribbon, draw in each side at the waistline.

FIGURE 69

FIGURE 70

FIGURE 71

Study of Color

CHAPTER NINE

Color, as has already been mentioned, is one of the vital elements of costume design. By means of color we are able to see the things by which we are surrounded; and if it were not that some things are darker than others, we would not know that they really exist.

All colors originate from the mixing of three elementary or primary colors, with the addition of white or black. These primary colors, as they are technically called, are *yellow*, *blue*, and *red*, and are said to have full strength or *intensity*.

What does each of these primary colors denote?

Try to visualize yellow. What does it suggest to you? Is it a feeling of light—a glow of warmth—a spirit of content? Or does it give a feeling of coldness —a suggestion of gloom—a sensation of darkness?

Go through the same process of visualizing blue and then red, and analyze your feelings carefully, for in design these colors are used with reference to a definite meaning.

To most people yellow is suggestive of brightness, warmth, and happiness; blue, of repose and peace; while red indicates heat, emotion, violence. Unquestionably, at various times you have assigned specific meanings to certain colors. You know, for example, that red roses are suggestive of love and passion, while

more sombre colored flowers bring to mind quiet and restfulness.

By mixing two of the primary colors in equal proportions, we secure what are known as *binary colors*.

As an illustration of this, dip your brush into a glass of water and touch your yellow paint with it. Put this water-color into another container. After cleaning your brush, touch the blue with it and mix this blue with the yellow water-color you have made. Then test the mixture by using it on a piece of white paper. What have you secured? A deep green.

In the same manner, mix blue and red, and you will have violet. Now try red and yellow, and as a result you will have orange.

Naturally, these binary colors will suggest the feeling one gets through visualizing the primary colors of which they are composed. In other words, green—made up of yellow and blue—will make you feel the light and warmth of yellow and the coolness and repose of blue. Violet, on the other hand, radiates the heat and passion of red, dulled by the coolness and quiet of blue; while orange suggests a combination of the brightness and happiness of yellow, and the heat and violence of red.

Colors of full intensity are not worn by persons with good taste; as a matter of fact, a distinct lack is shown by attiring one's self in flaming red, deep yellow, bright orange, brilliant blue, intense green.

What are complementary colors?

In general, colors are said to be complementary if they produce gray when mixed together; and no two colors can make gray unless they contain the yellow element, the blue element, and the red element.

If you mix yellow and violet, you will find the resulting color to be gray; and the same result will be obtained by mixing blue and orange, or red and green. The reason for this is that in the first mixture of yellow and violet we have the yellow element, the blue element, and the red element—the last two being found in violet.

Similarly, in the blue and orange mixture, and in the red and green mixture, we have all three elements. Therefore we say that yellow and violet are complementary colors; and red and green are complementary colors.

Sometimes it is desirable to use one of these colors at full intensity in order to make one part of the costume especially attractive, but an intense color should not be used for large areas or surfaces.

There are various ways in which colors may be dulled or made less intense. Let us first produce gray by mixing a little yellow, blue and red. Since it is apparent to all that gray is the least intense of colors, it logically follows that in order to weaken a color, all that is necessary is to mix it with its complement, so that it is toned towards gray. Grayish red, it is readily seen, is less intense than normal red; and similarly, slightly grayish yellow would be less intense than normal yellow. This same toning of blue, green, violet, and orange would make them less obtrusive.

When a color is toned towards gray, it appears more pleasing, and it is then designated as a neutralized color.

We have also what are known as tints and shades—a tint of a color being any tone lighter than the normal color, and a shade being any tone darker than normal.

These modifications of color produce finer and more delicate effects than are possible when the normal is used alone. As an example, light red, commonly known as pink, appears much softer looking than the normal red, and so, too, the darker red is less glaring, and consequently more pleasing than the normal red.

When a delicate effect is desired, the tints of colors should be used; while for impressive, reserved effects the shades of color should be selected. In combining one color with another, attention must be given to the general effect that is produced; colors must not clash or conflict with one another; instead, they should produce an easy, comfortable feeling, or as we say in costume design, they should harmonize with one another.

Color harmony consists of three kinds: analogous harmony, complementary harmony and tonal harmony.

In analogous harmony, all the various hues of one color are harmonious with one another. For example, all shades of green harmonize, one with the other, also with blue and yellow, of which green is composed. Blue and yellow, however, do not harmonize with each other.

All hues of violet are harmonious with one another, and with both blue and red—but blue and red are not harmonious.

All hues of orange harmonize with one another, and with both red and yellow—but red and yellow are not harmonious.

Taking complementary harmony into consideration, let us say first that complementary colors at full intensity are in direct contrast, and therefore not in

harmony with each other; but when dulled towards gray, or neutralized, they become harmonious.

To prove this, take two complementary colors—red and green, which, very obviously, do not harmonize. Now, try dulling these towards gray by putting a little red into the green, and a little green into the red, and you will find that they are in harmony. In brief: To produce complementary harmony, which is more pleasing to the eye than analogous harmony, tone two complementary colors toward gray.

Tonal harmony is the last class we have to consider. This is the harmony that exists between two different tones of a color—one tone being naturally lighter than the other. For instance, light blue harmonizes with dark blue. White and black harmonize with all colors; but in applying white and black to costume design, you must be careful not to combine too much white with dark colors, or too much black with light colors.

Exceptions to this color theory may be made in certain instances. Complementary harmony, when a touch of one color is used as trimming on the other, is permissible, and very effective.

Brilliant tones in chiffon or other filmy materials are quite in good taste for evening wear. The transparency of the texture renders the colors less intense.

Study this chapter carefully and you will have a definite working idea of colors and their meaning as applied to dress design.

Color as Applied to Various Types

CHAPTER TEN

We know that one of the chief considerations of the designer is to create costumes to suit the particular type for which they are intended. One of the mediums through which this may be accomplished is color. You are already familiar with the meaning of the various colors and their functions in design, and you are ready to avail yourself of the knowledge you have gained and to put it to practical use.

Make a mental picture of the wearer of your costume. What are the traits of her character that are especially evident in her actions, her bearing, and her demeanor? Does she possess physical beauty which can be intensified, or has she any defects that should be hidden? Keeping in mind the outstanding personal characteristics of the person who is to wear the garment, you will be so guided in your work that your design will fulfil all requirements; but there are certain rules which should be followed closely.

For instance, it is a recognized fact that white is especially becoming to persons with good complexions, as it serves to give a healthy appearance to the eyes and the hair, and sets off to good advantage the color of the cheeks. On the other hand, should a person with a sallow complexion wear white, it would, by

contrast, create an unpleasant effect. Black is excellent for people with high color, luminous eyes, and shining hair; but when worn by others, it serves only to dull the appearance, and should, therefore, be used in small areas only, and when one wishes to secure a subdued tone. Those who are of a white pallor can intensify that feature by wearing black, and thus produce a striking effect.

Let us further caution you against using black with one warm and one cold color. While yellow and orange can be well combined with black, the same does not hold true of the combination of yellow, blue and black.

White, however, can be used with one warm and one cool color; and you will secure pleasing results by combining orange, white, and blue; or yellow, white, and violet.

We shall now consider color as applied to design, keeping in mind the silhouette.

In the case of the stout figure, the object of the silhouette is to make the figure seem narrower, and we find that by using dark colors this effect will be obtained. The reason is that these colors are not vivid, and therefore do not attract the eye to the figure; indeed the form seems to literally recede into the background and is thus made less conspicuous when these colors are used.

Avoid the use of contrasting colors at the sides of the costume for the stout figure. Another thing that should be avoided is the use of light material on the sleeves, and dark material on the rest of the garment. Such an arrangement of light and shadow would cause the eye to move from one side to the other, and thus bring the person's width into full evidence.

The age of the wearer must be constantly considered by the designer in order to intelligently choose color schemes. The child can wear bright colors, for they will reflect the buoyancy and airiness of youth; and white especially is effective in imparting that clean, wholesome air that should pervade the garments worn by children.

For the mature woman, there are the reserved, neutralized colors; and if a touch of brightness is desired, it can be obtained through the use of the more vivid colors in the trimming.

For the young woman, there are the colors between those worn by the child and those worn by the mature woman; and she need not confine herself to the moderately warm colors, as the elderly woman must do, but she may wear the bright, more attractive colors to good advantage.

The next point to consider is the temperament of the wearer. If she is, by nature, care-free, and cheerful, yellow—or even red—is suitable; but if she is quiet and reserved, blue and violet will be appropriate.

Although the person of severe mien would not appear at her best in light, airy colors, still it would not be pleasant to see a type such as this clad continually in dark, heavy clothes, as the effect would be depressing and disagreeable.

There are, of course, exceptions to these general principles—some persons who are eccentric, and wish to make themselves conspicuous, delight in wearing extreme styles, but such people do not consider good taste.

It is wise to keep in mind that in street or tailored costumes two colors should not be used except in an embroidery motif.

In the designing of stage costumes, however, extremes of color may be used; and indeed in this case they are most appropriate, as they serve to intensify the characters portrayed by the wearers. Then, too, the general atmosphere of the theatre permits the use of colors ordinarily disapproved by convention.

The occasion for which the costume is intended should be given much thought. There are some occasions for which certain colors would be excellent; on the other hand, these same colors might lose their entire effect if used elsewhere. You would not expect to see a young girl wearing a bright multicolored afternoon frock; yet, in a sport costume, she could carry the same intense color combination becomingly.

Seasons, too, have their place in the general study of appropriate colors and color combinations. Our clothes are generally of lighter shades in the summer than in the winter. Why? Because the spring and summer demand these light tones which reflect the general brightness and airiness of these seasons. Furthermore, light shades are cooler, since they reflect the heat. Dark shades are said to absorb heat and are consequently warmer.

No infallible set of rules can be laid down; general principles, only, can be given, and you must use your own discretion and good taste to achieve effective results.

You will no doubt think that in designing for manufacturers it would be impracticable to choose colors for a certain individual, in view of the fact that manufacturers make great quantities of the same design. What you are to do in this case is to choose such color combinations as will meet the approval of the greatest

number of persons. Each succeeding fashion season has certain colors prominently in vogue, so that after all it is not difficult to please the public.

Here is where you can use to good advantage your knowledge of color harmony. Become thoroughly familiar with the various classes of harmony, so that you will readily know just what colors harmonize, and what colors are in contrast.

In the selection of colors for trimmings, the designer is allowed greater liberty than in colors for the costume itself; and he may use colors which would ordinarily produce a sharp contrast, as for example: blue and orange, violet and yellow, blue and red, and other similar combinations.

Refer to Chapter Seventeen—Color Type Chart.

Use of Pencil

CHAPTER ELEVEN

The costume designer should have a fairly good training in the proper use of pencil and color. Practical application is really the only method by which one can acquire skill. The old adage, "Practice makes perfect," may well be applied in this instance, for it is only by constant practice that you will become adept in the art of using pencil and brush.

The very first thing you should know is how to manipulate your tools properly. Do not grasp your pencil tightly, but rather hold it loosely, so as to afford freedom of motion. Your lines will be more definite if you have a loose hold on your pencil. Then, too, your strokes will be light and this will make it much easier for you to do away with undesirable or unnecessary lines.

If you find it simpler to hold your pencil flat against the paper instead of perpendicular, you are at liberty to work in that way. Here is a hint to help you: If you will follow with your finger the direction that you wish a certain line to take, you will find that you can more readily put your pencil to the paper and draw the desired line.

However, the best of us cannot secure a perfect line the very first time we try. We draw what are known as "feeling-out" lines before actually getting what we want. When you find that you have secured the cor-

rect line, erase all the other lines and draw in more heavily the one you wish to retain.

You know that everything you draw has a certain shape. Think of the outline of the object you wish to draw and use it as a starting point. For example, if you wish to represent a face, you should begin by drawing a circle. Then you are ready to fill in the details and smooth out the drawing. You first block in, as it were, the features of the face. This blocking-in process is characteristic of all drawings and is done by the most expert draftsmen. For the beginner, it is most essential to first block in the work before attempting to draw the details.

The fashion layout consists of about eight heads. Turn to figure 19. Looking at the fashion layout, you notice that the nipples are just below the line marking the second head at the top of the figure; that the wedge is just a little above the fourth, and the knees are slightly above the sixth. When the arms are in a resting position, the tips of the fingers fall just half-way between the fourth and fifth horizontal lines. Also note that the shoulders slope to points about half-way between the first and second lines, and that the elbows are at the waistline. These proportions should be carefully stored away in your mind, for you will have to refer to them constantly.

Now to draw the fashion layout: First you must draw a vertical line down your board; on this line measure eight equal distances, to make your figure eight heads high. Then using figure 19 for reference, draw your feeling-out lines, guiding yourself as to lengths and direction by the vertical and the dotted horizontal lines.

If you observe carefully, you will see that the base of the chin is at the first dotted horizontal line, that the line of the shoulder starts from about half-way between the first and second horizontal lines and slants upward at an angle to a point just below the first horizontal line. You will also note that the line of the arm runs down to the fourth horizontal line, and that the hand takes up another half of a head. Following this plan you can easily sketch in the other lines of the figure, depending for guidance upon the vertical and horizontal lines.

You have now done the real work of drawing a fashion layout. The rest is merely a matter of putting in details, which is comparatively simple. If you will look at the figure, you will quickly discern how the eyes, nose, and mouth have been made evident by a few strokes of the pen. With this as a basis you can go ahead and build up your designs.

It is well to give attention to the parts of the anatomy which are likely to give the average beginner some concern. Notice figure 17 which indicates the head resting upon the shoulders. Observe the manner in which the various muscles are pictured.

In figure 72 you have illustrated how the foot actually rests in the shoe as shown in the layout. Notice also how the hand is drawn.

The back view of the layout is drawn in the same manner. First block in the outline roughly, then work out your details. Figures 74 and 75 will be helpful as a guide. It is also interesting to study the face in profile as illustrated in figure 72.

The same procedure is followed in drawing a child's layout as in sketching that of an adult. It is well for

FIGURE 72

FIGURE 73

the beginner to confine herself solely to drawing the front and back views. For a hasty sketch it is permissible to omit the carefully worked-out details. The outline and a few strokes are sufficient to indicate the features.

Before we proceed to actually design clothes for our figures, let us sum up briefly the manner of drawing a fashion layout: First draw a vertical line; on it measure eight heads, using a specific unit of measurement; then block-in your figure; and finally round off the corners and fill in the details.

Sketching the Design

CHAPTER TWELVE

Now that you have drawn your figure, you are ready to sketch your costume.

Before you start the actual work of dressing your layout, draw a center line as a guide in placing the details of your costume, keeping in mind the fact that the center line is always the center of the figure; remember, however, as the body turns away from the center, the center line must turn accordingly.

Thus it will be seen that if the body is turned away from the observer, the width of the figure on the far side of the center line will appear narrower than the width of the figure on the near side.

The center line is used in all views; in the back view it follows the direction of the spine.

On plate D you will observe four drawings that represent the manner in which a costume is sketched on a layout. One may work either from the costume itself or from a sketch of it.

Figure 1 shows a costume that is to be illustrated. In figure 2 you see the layout upon which the costume is to be placed. You should draw figures 1, 2, and 3 in pencil roughly, and figure 4 should be the finished sketch. After you have drawn the figure, your next problem is to place the center line. As we have said before, the center line need not necessarily be in the center of the drawing; but it must, however, be

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

PLATE D

in the center of the figure. Figure 4 shows the center line in the center of the figure, which is turned slightly to one side. The next step will be to represent the natural waistline by a line drawn very lightly. The waistline of the costume, whether high or low, can then be adjusted accordingly. You should always sketch your costume so that it follows the position of the figure. The parts of the body from which the costume hangs are called, "points of suspension."

The pose of the figure determines the manner in which the drapery should fall and in which the costume should hang. In other words, the pose of the figure determines the points of suspension, which are, naturally, the shoulders, the elbows, the wrists, the hips, and the knees.

A dress would fall in straight lines were the figure standing upright; while with a change of position of either knee or hip, the folds of the skirt would change their location.

To know more intelligently just how to draw the various parts of the costume to conform to the position of the figure, you should study yourself and those about you. It is obvious that the neck, the belt, and the bottom of the skirt must be curved; and any trimming or embroidery placed on the waist or skirt would naturally follow the line of the garment it adorns, in accordance with the position in which it is placed. It is quite safe to say that near the bottom of the skirt, horizontal lines would follow the line of the skirt,while above the knee they follow the line of the waist.

When panels are used on a costume, they will fall on a straight line from their point of suspension, no matter how they are placed on the figure.

For a moment we shall consider how light and shadow are influenced by the varying positions of the figure. We can lay down this general rule: Shadows fall wherever there are hollow places in the figure, or under the folds of the costume; and the deeper the hollow or fold, the heavier the shadow. The dimensions of the shadow will be determined by the direction of light, and the position of the body and the limbs. Light is usually supposed to come over one's left shoulder; therefore, the right side is the dark side of the drawing.

To summarize the matter of light and shadows, the outlines of the figure produce folds in garments, and shadows on them. As a result, the folds and shadows shown in a drawing should indicate the lines of the figure as the source of the shadows and folds.

You have now drawn in the longest lines of your costume. You are ready to put the finishing touches to it, by indicating minor lines and details.

Taking the waist first, you should represent the line of the neck. If the body is turned away from the observer, the neckline will tend to be sharper in its curves, and will appear shorter on the farther side. Show the fullness of the waist by folds.

The next logical point to consider will be the sleeves, indicating their length and shape. The costume shown in figure 1 has straps in place of sleeves. Notice just where the straps are indicated, and you will see that very little is seen on the right shoulder, which is turned away. Work out the fullness of the garment by lines indicating the shadow.

The details of the skirt should then be worked out. The bottom line is drawn in accordance with the folds

along the length, which conform to the outline of the figure. Frequently the unusual draping of a skirt may affect the direction of the folds.

It is interesting to note what an important part details play in the salability of a design. For that reason it is best to exaggerate their size a bit. When a costume has embroidery, or some other kind of trimming, you should always try to bring out the details vividly, by making them larger than they ordinarily would be in proportion to the garment itself.

The sketching of details demands a great deal of careful consideration. Let us give you an illustration to make the statement clear: In figure 4 you will observe two circular spots of embroidery; one is on the side of the waist to your right, and the other is on the side of the skirt to the left. If the figure were in a position facing us, we would naturally see both circles in their entirety; but as the figure tends to turn a little either to the right or left, part of one circle would be cut off from our range of vision, and this must be effectively represented in the drawing.

Now that the details have been shown, it is necessary to put an individual touch to the drawing, which will insure its finding favor in the eyes of prospective buyers. The drawing should be gone over carefully, the important lines made heavier, and the general finishing touches put on the design.

If you will look once more at the drawing on figure 4, you will observe small, heavy shadows. We call these "accents," and they are put in to show that one layer of material is placed over another. You will generally find these accents on the bottom of a sleeve, or a skirt, and in other parts where the

upper layer of material is out far enough to cast a shadow.

The Three-Quarter Front View and the Back View

Most fashion illustrators use what is known as the three-quarter front view and back view of the fashion layout; first, because they represent the figure in an easier position than the straight front or back view; then they display more of the costume; and lastly, the illustrator can readily draw several figures without producing a monotonous effect.

Before you attempt to do this work, you should observe carefully how the various parts of the anatomy are affected by the changes in position. Look at the people about you, men and women, and take note of the poise of their heads when they are in various positions; watch their bodily movements. Study the human form as much as you can. It will help you to represent your figures in the most intelligent way.

In drawing the three-quarter view, block-in your outline, as you did in the straight front view. Then round off your corners. Indicate the roundness of the limbs and the body by developing curved lines from the straight lines; then fill in details.

Notice figure 73. Here you see the fashion figure with arm stretched out. If you wished to show a novel design on the sleeve, you would draw the figure in this pose.

It is always well to be guided by a center line running down the figure. This line serves to direct you in the drawing of the details of a costume as well as in the details of the figure. But in order to give the

figure a pleasing and graceful contour, it is advisable to change the direction of the center line in certain parts of the figure. For example, if you draw the head tilted upward, your center line will be changed for that particular part. You can, in a similar way, break the continuity of the center line by having the body of the figure face one way, and the head another.

In figure 73 one of the feet is flat on the ground; and no part of the weight rests on the right foot. Note the position of the right knee and the toe of the right foot.

Figures 74 and 75 show the blocking-in of the back view. Note the draping of the costume over the figure drawn in this view—figure 76.

From observation of the figures, you should have deduced the fact that everything which is nearest to you is drawn the largest, and everything farthest away is drawn smallest. We say that a part of the body is foreshortened, or drawn in perspective, when it is drawn small in order to indicate its distance from the eye. Try to do as many of these figures as you can, for they will prove very beneficial.

FIGURE 74

FIGURE 75

FIGURE 76

Water Color Application

CHAPTER THIRTEEN

You are now able to draw your own figures and to place your designs on them. In order, however, to give your design such an appearance as will attract the eye of the manufacturer, you must do more than make a mere pencil sketch. You are required to work up your design in color. The colors you use may not always be favored by the manufacturer—he may even discard them, and use colors that suit his own taste; but in any event, color work serves to make a design more attractive, and therefore wins the attention of the observer more readily.

You are familiar with the theory of color and color harmony. You know that all colors have definite meanings, and you know which colors can and which colors cannot be combined, so as to produce an harmonious effect.

This knowledge alone will not suffice. You must be able to put your knowledge to the practical test, and actually produce the desired effect when working with the brush.

A design is best colored when flat tones are used. In order to secure flat tones, you must be familiar with the proper method, and you must have practice. By continually working in the right way you will acquire skill and proficiency in handling your brush.

To begin with, work with the light tints. If you

have a palette before you, you can work out this little experiment: Put a little clean water in one of the hollows in your palette. Wet the brush, touch it to the color blue, and mix the color with the water in the hollow. This produces a light tone of blue. With a pencil, sketch a square about two inches on each side. Fill this with the flat tone of blue you have mixed.

There is no set rule as to the direction of your strokes; but there is one absolute rule which must be followed, and that is, all the strokes must go in the same direction. In other words, if you prefer to work from the top downward, rather than from side to side, you may do so; but you must be sure that all your strokes follow this direction; otherwise your color work will have a streaky, uneven appearance.

If you can conveniently provide yourself with a drawing board, it will be a good idea to do so. However, a bread board or any flat surface will serve the purpose. Have your board and paper tilted somewhat when working, so that the wet colors may run down a little, but not too much. The brush should be wet enough to permit the color to run down if the board is held at a steep angle, but not so that it will run when the board is slightly tilted.

Your brush should be dipped into the pool of color, and then pressed just a little against the edge of the palette in order to dry it a bit. Work in long, quick strokes, with the flat surface of the brush. Agility in making these strokes is indispensable, for the first brush stroke should not yet be dry when you have finished the last one.

If you desire to color an oblong, working with down-

ward strokes, you should begin at the upper left-hand corner and work from top to bottom. At the end of each stroke, lift your brush from the paper and start the next stroke from the top.

Before you put any color on your brush, stir up the color in the pool. Then dip your brush again, and dry it a little by pressing it against the side of the palette. After coloring the entire space, you will find that there will be a little pool of color at the bottom. This can be cleared up with your brush, after you have washed it in clean water and dried it off somewhat.

It is good practice to have on hand two brushes, one to be used for the purpose of clearing up these little pools of water that form at the bottom, due to the tilting of the board.

Follow the same method in working from side to side. Always lift your brush from the paper after making a stroke, and start your next stroke beside the preceding one and in the same direction.

There is another point on which you must be careful. Do not touch up wet water color. Unless a tone is absolutely dry, you should not attempt to cover it with another. If you do, you will produce a streaky, uneven appearance.

In coloring a design, you must first work up your sketch accurately in pencil. Then lay a flat tone of color over this drawing. If there should be a break in the costume, as for instance a sash, which would separate the waist from the skirt, you should first color the waist and then the skirt. To represent shadows you should use the darker tones of color.

With a knowledge of the fundamentals of color theory and color harmony, you should experience no

difficulty in representing a design on paper, well sketched and tastefully colored. Always bear in mind the principles given you. If you follow them closely, you will soon find that your work will assume that much-desired professional appearance that is the key to success.

Embroidery Design

CHAPTER FOURTEEN

There are no set rules or restrictions in making embroidery designs. All kinds of curves or lines may be used, so long as the design is held together as a unit. Suggestions for embroidery, like those of the entire costume, are not limited to any one source, but may be taken from almost any natural or artificial object.

In figure 77 you are shown an example of derivations from a spray of morning-glories. The flower and the leaf idea are conventionalized, and made to fit various shapes. If you will examine them carefully you will see how the various parts of the flower and leaf are changed or divided, according to the shape of the outline. Although, at a glance, there may be but little similarity between the natural flower and these conventional designs, on looking at the design as a whole, you will easily detect the resemblance.

If you wish to make an embroidery design for a certain part of a garment, the first thing to do is to mark off with a basting thread the space that is to be embroidered, and on a piece of tracing paper take the impression of this space enclosed within the basting. This is done by putting the paper over the part to be traced and rubbing black wax over the surface of the paper. It will be necessary to draw but half of the design, since the other half should be traced from the first half, in order that both sides, or halves, be exactly alike. Note figures 78 and 79.

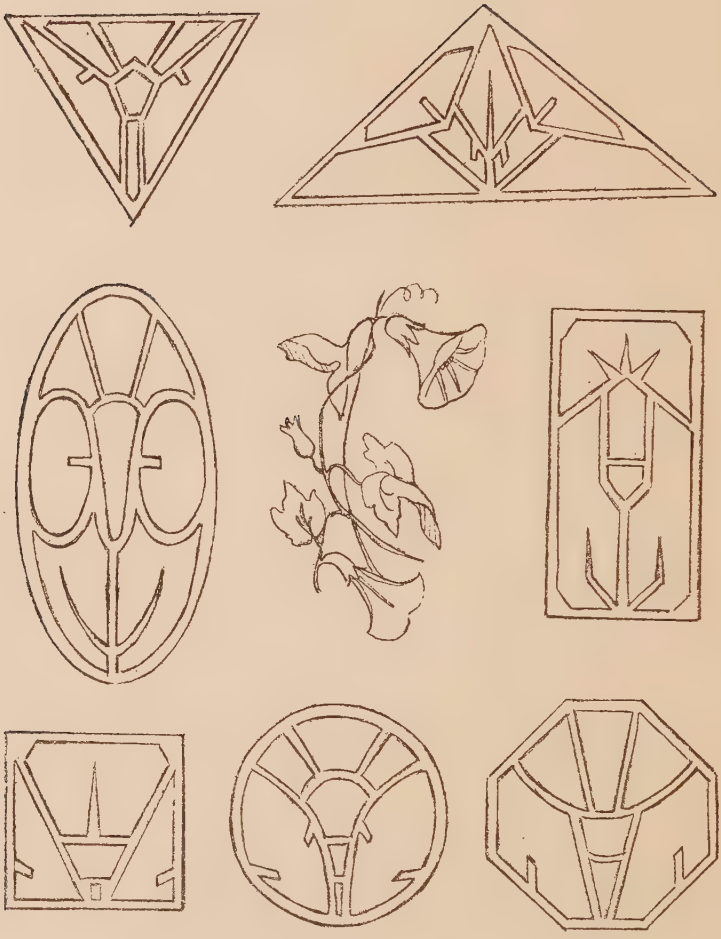

FIGURE 77

FIGURE 78

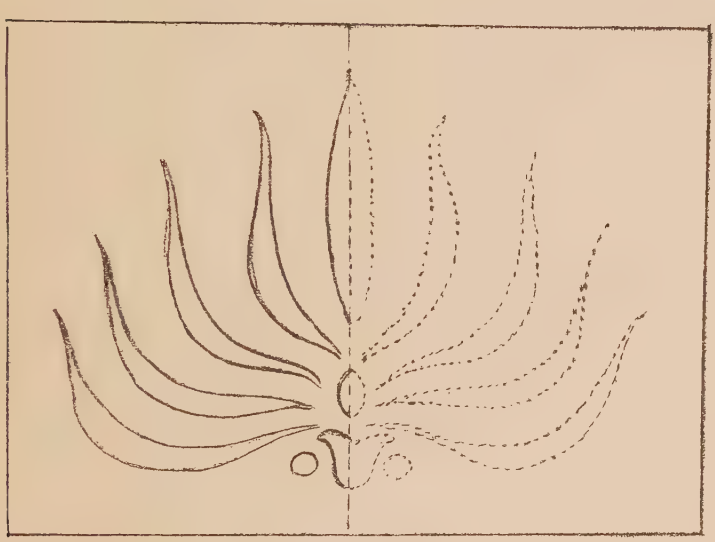

FIGURE 79

Theatrical Costumes

CHAPTER FIFTEEN

The success of many a play may be attributed to the costumes worn by the characters in it. Its popularity is assured if its audience is held spell-bound by a dazzling creation worn by the heroine, or a resplendent array of costumes worn by the chorus. You may have wondered where the ideas originated for these fanciful, artistic creations. Perhaps you did not know that the principles governing the design of theatrical costumes are the same as those governing the design of conventional dress.

Theatrical costumes are of two classes: costumes worn in costume plays, that is, plays in which some period of the past is portrayed; and costumes used in plays depicting modern times.

Costume plays, with few exceptions, are of an historical nature. It would naturally follow that the costumes worn in the play would be identical with those worn during the period portrayed. This idea of costuming is gaining greater favor with theatrical producers each succeeding year. When designing for costume plays, you should therefore study the type of costume worn during the period under consideration, and fashion your costumes accordingly.

Frequently, musical comedies require costumes of a past period; but we need not adhere so strictly to the type of dress worn at the particular time, in this

variety of play, as we do in the historical production. We are permitted greater scope of imagination; and although the costumes may retain a few period characteristics, yet they may be changed to suit a spirit of gaiety and merriment.

An illustration will serve to clarify this point: observe the dancing dress shown in figure 80. This was suggested by the French costume of the eleventh century shown in figure 81. Although you find the same lines and details, the design is obviously a completely new one. It is fashioned of gold cloth, and to make the design more effective we use an embroidered pattern of gold beads and bugles.

Charming theatrical costumes suitable for the characters in modern plays may be suggested by ideas taken from period costumes, designs in magazines, costumes seen on the street or in the ballroom, or from any other source which may be used to advantage in creating designs for conventional dress.

The stage costumer not only seeks to bring out the character of the person portrayed, but he aims to intensify it. This is why theatrical costumes are so much more extreme than the costumes accepted by convention. Observe the two costumes illustrated in figures 82 and 83.

Let us consider two types of characters. One is of the highly temperamental sort, quick to display her emotions. The other is quiet, serene, unaffected by emotion. Obviously, these two women could never be dressed alike. Their characters are different; their costumes must be different.

For the heroine of tragic plays, we would design a costume full of clashes and contrasts in line and color.

FIGURE 80

FIGURE 81

FIGURE 82

FIGURE 83

Figure 82 is fashioned of white net over a champagne colored charmeuse underskirt. Artistically arranged patterns of beads, bugles, and rhinestones cover the entire garment.

For the modest, retiring type we want something to harmonize with her undisturbed nature. Therefore we use colors that will blend harmoniously. This is made of light-blue silk net over a dark-blue chiffon underskirt; delicately tinted roses encircle the form. Figure 83.

Besides considering the individual characters themselves, the stage costumer has another object in mind. He must so arrange it that the prominent colors of each costume harmonize with each other; otherwise the entire effect is destroyed.

The costume shown in figure 84 is an original Pierrette costume suitable for stage or ballroom use. It is to be made entirely of white satin, trimmed with large black buttons. We appropriated the ruff at the throat of this design from that worn during the reign of Queen Elizabeth.

A toe-dancer would be very appropriately dressed in the costume shown in figure 85. The bodice is made of shimmering silver cloth. The skirt is fashioned of graded petals in chiffon, the tones ranging from a deep hue to a very pale tint.

In order to design costumes which will produce a pleasing, harmonious effect, the theatrical costume designer has certain considerations to bear in mind.

First, there is the setting or background. Costumes which by themselves might be very effective would practically lose their value if they clashed with the setting. The colors selected, then, should either blend

FIGURE 84

FIGURE 85

with the background, or stand out in direct contrast, according to the effect desired.

Another point to consider is the lighting to be used. Colors become entirely changed under artificial lights, and a color scheme that was not planned under the same type of light as that to be used when the costume is worn, might not—indeed most likely would not—be in accord with its surroundings.

Eccentricity is a favorite characteristic with which playwrights are prone to endow their characters; and through the costuming, this can be brought out more strongly than through any other means. For instance, if one of the characters in the play were supposed to be a tall, thin, eccentric heiress, her individuality would be much better impressed upon the audience if she wore the costume illustrated in figure 86. The stripes running up and down, the high collar, the long, unbroken lines, the sweeping panels, the buttons running all the way down the angular arms, make her tall figure appear almost grotesque, and emphasize her outstanding features.

Then there is the other type—the stout, kittenish old maid, trying to imitate in dress and manner a sylph-like girl in her teens. The style of her dress, the flimsy material, the dainty touches of flowers and ribbons, as well as her coquettish coiffure, and diminutive fan, tend to bring out more strongly the ridiculous illusion under which she is laboring, and the *unbecomingness* of her whole attitude. Figure 87.

FIGURE 86

FIGURE 87

What the Costume Designer Should Know about Millinery Design

CHAPTER SIXTEEN

The design of millinery, like the design of costumes, demands that the designer have an intimate knowledge of the considerations by which he must be governed, of the sources to which he may turn for ideas, and of the theory of color and color harmony as applicable to millinery.

To intelligently design a hat for an individual, you must bear in mind her figure, her face, her personality, her age, her complexion, and the color of her eyes and her hair.

Just as a garment is designed to make a short figure appear taller, so a hat can be designed to accomplish the same result. The figure of the wearer will determine the shape of the hat—that is, whether it be a flat hat, with broad crown and brim, or a narrow hat with a high crown and narrow brim. An extremely tall person would require a hat that would detract from her height and suggest width; and she would therefore choose a low, wide hat. By the same principle, a short, stout woman would need a hat that would add to her height; and she would naturally choose the high crown.

The face, too, must be studied carefully. A hat may be turned up or turned down—the problem being

to give the individual just the shape she needs to bring out her charms and to hide her defects. It is obvious that a woman with a narrow face would not look well in either an extremely narrow hat which would accentuate the thinness of her face, nor in an exceedingly wide hat which, by contrast, would make her face appear even narrower than it actually is.

So, also, a woman with an abnormally wide face could not wear a hat that is either too broad or too narrow, since the broad hat would tend to make her face seem even broader than it is, and the narrow hat would, by contrast, bring out the extreme breadth of the face. These two classes of women, therefore, should wear hats of medium width.

Like gowns, the designs of hats should reflect the personality of the wearer.

It is just as incorrect to design a light, dainty hat for a severe, business-like woman, as it would be to design fluffy, dainty clothes for her. Her entire costume must accord with her particular individuality; and in the same way, the woman with the sweet, pretty, baby face would look ludicrous in a severe, untrimmed shape—such a type demands the more elaborately trimmed chapeau, which adds daintiness and femininity to her appearance.

In millinery, too, line, material and color all play important parts in determining whether the hat should be worn by the severe type or by the dainty type of woman.

Straight lines are generally used for tailored hats, and irregular lines for the light, airy creations. Pressed silk beaver is frequently used for tailored hats; while tulle, georgette, chiffon, and light weight braids form

the body of the summer hat. Light colors would ordinarily be used for the baby-faced woman; while darker shades would be appropriate for the more severe type.

Naturally, in designing a hat, one would always keep in mind the age of the wearer, and what would be becoming to the young girl would be entirely unsuited to the elderly matron.

The occasion upon which the hat is to be worn is an important element for the designer to bear in mind. He must know whether the hat is intended to be worn on a yacht or at a dinner, and he must mold his shape accordingly.

In order to produce a pleasing effect, a hat should be made so that it has a degree of balance—that is, one side of the hat should appear as much a half of the entire hat as the other. When trimming is used, there should generally be something on one side to offset something on the other, but, of course, there is no necessity for one side to exactly balance the other. Some degree of balance, however, is needed so that the effect is not out of scale and that the milliner refrain from producing too extreme styles.

As a final point to keep in mind on this phase of the subject, the hat must be consistent with the costume as a whole. For example, a woman wearing an elaborate gown and a sport hat would look absurd, just as she would if she donned a dainty chapeau with a tennis costume. Hats are made to correspond with the particular type or style of costume for which the design is intended, and a mixture of hats and dresses with no regard to their appearance as an entire costume is a mark of poor taste.

Beware of spoiling a hat with over-decoration.

Trimming, when used in moderation, is a beautiful addition to a hat; but when overdone it becomes hideous. There are times when trimming is entirely superfluous, and the smart shape of the hat itself is sufficient to make a perfect unit. The factory-made hat, duplicates of which are made by the hundreds, frequently requires trimming to hide its mediocrity. As a general rule, soft materials require soft-looking trimmings; while materials of heavy texture demand heavy trimmings; but good taste and good judgment should be your guide in the selection of appropriate trimmings.

Color in Hats

When considering the colors a woman should wear in her hats, you must first take note of her complexion. The coloring of the skin is the most important part of the general color scheme of the head and face; while next in importance is the coloring of the hair and the eyes.

The pale blonde type cannot wear her own color—yellow—but can wear her complementary color—violet—to advantage. The yellow would serve to emphasize the weak coloring of the pale blonde, whereas the violet would enhance and set it off; for as you already know, complementary colors are in contrast with each other.

A person with a brilliant complexion will find that a white hat, or a hat with a white facing, brings out the bloom of the cheeks and gives color to the eyes and the hair; but white, worn next to a sallow complexion, will make the sallowness more apparent, and conse-

quently more disagreeable. Black can be most appropriately worn by women with brilliant hair, shining eyes and high color.

Colors should be chosen so as to accord with the personality of the wearer—an austere type could not wear loud tones, as they would make her look ludicrous; nor would the strong, aggressive type be appropriately dressed if her hat were of a soft, delicate tint of violet. For the severe type, gray and the darkest shades of brown, blue and violet are appropriate; while for the aggressive individual, one would immediately think of the vivid hues.

It is, of course, necessary to consider at all times how a woman will look in the colors that are being chosen for her; and it is almost as important to consider how she will feel in them. Heretofore, this element has been given all too little attention by the designers; yet it seems indisputable that a woman has a right to feel well in her clothes, just as she has the right to look well in them. This point is made clearer by the further consideration of specific types of personalities.

It is well known that certain types are warmer or cooler than others. One woman may be always cool, self-possessed, the kind of person one longs for when troubled by feverish thoughts. The opposite type is warm, full-blooded, highly emotional, quick to anger and equally quick to respond to joy. While one has the appearance of coolness, the other has the appearance of warmth. Now the cool type can stand warmth —the feel of warm colors like red, orange and yellow; and the warm type, being more emotional, is actually irritated by these same colors. In this consideration

FIGURE 88

FIGURE 89

of colors, one need go no further than to consider the absolutely scientific fact that sick people have been known to become feverish when red flowers were placed near their beds.

A brief general principle might be applied that cool colors be preferred for warm personalities, and warm colors for cool personalities.

See Color Type Chart, Chapter Seventeen, indicating just what colors certain types can wear in respect to their physical qualities. But it must be borne in mind that this table is by no means infallible, and that it may have to be changed to accord with the personality of the wearer in particular cases.

The same natural and artificial objects that serve as sources of inspiration for costume designing, may be used to advantage in designing millinery. Obviously, you must adapt the suggestions that come from these various sources to modern fashions in millinery.

A fertile field for suggestion lies in other hats, both modern and old-fashioned. It very often happens that one hat may be suggestive of some other of totally different design. Perhaps you could change the brim and keep the same crown, or vice versa; in any event, the hat will inspire a new idea, which you can elaborate upon as you work, and thus create an original design.

Some of the smartest shapes have been inspired by the most humble hats. Take for example the farmer's hat, figure 88. With a keen imagination and an alert mind, you could find innumerable ways of adapting this lowly hat to the graceful lines of fashionable millinery. There may be so many variations, however, that the resulting design does not in the least resemble the source from which it was taken. How many varia-

tions there are depends entirely upon the designer's powers of concentration and elaboration. To one designer this country hat suggested the pretty chapeau pictured in figure 89.

Looking at the country hat, the designer decided that the crown looked too high in proportion to the brim; therefore she made the crown lower and flatter at the top; and she further decided that her design would be more attractive with a drooping effect to the brim. She kept the same width of brim front and back but on the sides she made a much wider brim, turning it down to give a becoming curve over the eyes. Straw was selected as the material for the new hat; and for the color scheme she looked to the same source of inspiration, choosing the country colors—taking the yellow of the stubble-field in the straw of the upper brim and crown. For color in bits of trimming, the field flowers naturally suggested themselves in harmonizing shades of purple and lavender, with here and there a touch of pink.

Perhaps if you were designing this hat you would use trimmings of fine straw that look like heads of wheat, which would be entirely suitable; or the idea might occur to you to use a double brim, separated for a short space in front and back, to hold a few more of the flowers that appear on the upper brim. Indeed a hundred and one ideas might come to you as you worked out your original design from the suggestions given you through the study of a simple farmer's hat.

Our worthy ancestors furnished us with rich sources of inspiration for head-gear as well as for costumes, and in every library you will find books on the subject

of old-period costumes. Even such a seemingly inartistic source as an encyclopedia will serve the purpose of the diligent seeker after designs. The millinery designer living in the small town has ample opportunity to create charming and original styles, for there is generally at least one library in the smallest of towns; if not, there are always inanimate objects from which to obtain suggestions.

Plates E and F show how ideas suggested by ancient head-gear may be adapted in the making of a modern hat. Understand, however, that the modern hat that is shown beside its old period source is but one way of working out an original design.

The upper illustration on plate E is an early Egyptian style of head-dress such as was worn by royalty. This particular style, which once graced the head of an Egyptian queen, the wife of Rameses IV, suggested the making of the turban shown directly opposite. The material used is of green-blue crêpe de chine, and the *fancy* at the front is made of black patent leather. The streamers on both sides, adapted from the hanging flaps of the original design, are made of beads with three narrow bands of leather at the lower edge.

From the two helmets of the Greek warrior, the middle illustration on plate E, a smart polk effect has been worked out. A frill of silk ribbon stiffened with wire is used from side to side across the back, and the result is a simple polk shape of taffetas.

The remaining illustrations on this plate show the head-dress of a French woman of the fourteenth century and a modern turban suggested by it. The modern hat is made of old blue taffeta with strips of tan straw forming a cross-bar pattern over it, while

PLATE E

PLATE F

PLATE G

PLATE H

loops of the straw are distributed all over the lower edge of the crown.

On plate F the upper illustration shows a French head-dress of the sixteenth century. From this old style, the attractive hat on the right has been worked out into a sort of modified tam-o'shanter with a top of gray satin. The under part of the wide ears on either side is covered with a figured material, with henna and blue as the predominating colors.

From the Phrygian soldier's helmet on this same plate, a charming little hat has been designed, using cloth of silver, topped with an uncurled ostrich plume.

The hat on this plate, designed from the Semitic turban, is very close to the original shape in its treatment. It is made of black satin with a wide strip of Paisley chiffon caught at one side, carried across the crown through a jade ornament, and then made to fall in a loop on the shoulder.

In some of these designs you will see that there is but slight deviation made from the old-period hat to the modern one derived from it, in others, that only part of the old-period hat has been used as suggestion. Some designers might take only the crest from the helmet to work out in an original design; others might see an idea in the ear-flaps below the crown, or in a line of the crown itself. In brief, no one head-dress would appeal to two designers in the same way; each would see some different suggestion to be worked out into an original design.

Thus you will see that, by constant observation and adaptation, you will develop your perceptive powers and imagination to such a degree as to be able to take

suggestions from any living or inanimate thing, and apply them to modern, up-to-date fashions in hats.

In plates G and H, are a number of hats suitable for various types, various occasions, for all seasons.

Color Type Chart

CHAPTER SEVENTEEN

TYPE 1. Blonde hair, fair complexion, good color:

Black . . . . . Very good
White . . . . Very good
Gray . . . . . Yes
Red . . . . . No
Yellow . . . . Tan shades
Blue . . . . . Any tone, intense or neutralized
Orange . . . . Brown tone good
Green . . . . . Especially good
Violet . . . . . Tones running toward blue especially good

TYPE 2. Weak blonde hair, fair pale complexion, gray-blue eyes:

Black . . . . . Yes
White . . . . Only as trimming
Gray . . . . . Dark shades only
Red . . . . . In neutralized tones
Yellow . . . . No
Blue . . . . . All tones partly neutralized
Green . . . . Dark shades
Violet . . . . All tones; red-violet especially good

TYPE 3. Brown or brown-black hair, dark complexion, running toward brown, dark brown eyes:

Black . . . . . Yes
White . . . . No

Gray . . . . . Dark shades only
Red . . . . . Neutralized red, such as henna and burgundy
Yellow. . . . No
Blue. . . . . All tones except the light tints
Orange . . . Very dark shades only (brown)
Green . . . . Yes
Violet . . . . No

TYPE 4. Auburn hair, fair ruddy complexion, hazel eyes:

Black. . . . . Especially good
White . . . . Very good
Gray . . . . . Yes
Red . . . . . No
Yellow. . . . Neutralized tones only (tans)
Blue. . . . . All tones
Orange . . . Neutralized tones (brown)
Green. . . . . Very good
Violet. . . . . Blue-violets better than warm tones

TYPE 5. So-called red hair, fair complexion, gray-green eyes:

Black. . . . . Yes
White . . . . Yes
Gray . . . . . Yes
Orange . . . Brown tones
Red . . . . . No
Yellow. . . . No
Blue. . . . . Exceptionally good
Orange . . . Neutralized tones in dark shades (brown)
Green . . . . Especially good
Violet. . . . . All tones

TYPE 6. Blue-black hair, dark complexion running to olive, brown eyes:

Black.....Yes
White....No
Gray.....No
Red.....Henna and burgundy; very dark neutralized reds
Yellow....No
Blue.....Dark tones
Orange...No
Green.....No
Violet.....No

TYPE 7. Dark brown hair, fair skin, blue eyes:

Black.....Yes
White....Yes
Gray.....Yes
Red.....Yes
Yellow....Not particularly good
Blue.....All tones very good
Orange...Neutralized tones (brown)
Green.....Yes
Violet.....Tints of blue-violet

TYPE 8. Blue-black hair, black eyes, white skin:

Black.....Very good
White.....Not especially good
Gray.....Yes
Red.....Yes
Yellow....Yes; but not greenish yellow
Blue.....Yes
Orange....Intense tones very good
Green.....Yes
Violet.....Red-violet and light tints

QUESTIONS

CHAPTER ONE

1. Which factor do we regard as having the greatest bearing on modern design?
2. How far back can we trace the history of costume design?
3. Which nation among the ancients is considered to have attained the highest standard in costume through simplicity and grace?
4. Of what distinct parts did the Greek costume consist?
5. What motives first prompted man to adorn himself?
6. Who resorted to greater elaboration in dress—man or woman?
7. What period marks the beginning of definite styles in woman's apparel?
   What country was the acknowledged leader in the world of fashion?
8. Which nations have repelled foreign influence in dress and still adhere to traditional costumes?
9. What should be the aim of the modern costume designer in creating clothes?
10. Through what means may he attain the desired results?
11. Develop a logical definition of costume design, taking into consideration its history and purpose.

CHAPTER TWO

1. Name six sources of inspiration that occur to your mind for suggesting a costume or parts of a costume.
2. What faculty must be developed to greater extent than any other in order to be able to design original costumes?

CHAPTER THREE

1. In designing for an individual what personal characteristics must be observed?
2. Through what means can the designer accentuate the good points and conceal the defects of a figure?
3. By what simple example can you prove the existence of optical illusion?
4. What expedients can be employed to detract from the breadth of the stout figure?
   What expedients can be employed in designing for the extremely slim figure?
5. How can breaks be made in the important lines of a costume without marring their consistency?
6. To what principles must the designer adhere when designing costumes?
7. In order to reflect good taste what should be the outstanding feature of the costume?
8. Under what circumstances is a deviation from the trend of prevailing fashion permissible, and even advisable?
9. What governs the most pleasing division of areas in a costume?
10. What is the relation of scale to costume? Give an example of its proper application.

CHAPTER FOUR

1. What is the aspiration of every woman, and how can the designer fulfil it?
2. What is the basis for determining the ideal proportions of the female figure?
3. Explain the phrase, "The purpose of art is to conceal art."
4. What is the unit of measurement in the drawing of the fashion layout?
5. What are the distinguishing characteristics in the costume of the three following types: The child, the girl of twenty, the elderly matron?

QUESTIONS

CHAPTER FIVE

1. Taking the old-period costumes as a basis for suggestion, design one afternoon dress and one blouse.

CHAPTER SIX

Design one coat and one suit using any of the old-period costumes for inspiration.

NOTE: In taking suggestions from the old-period costumes, endeavor to adapt them to the lines of the costume rather than to the decorative scheme, as the originality of a costume should lie in its distinctive lines and silhouette rather than in its trimmings.

CHAPTER SEVEN

1. What compelled the American designer to fall back upon his own resources for new fashions, and what has been the result?
2. What particular element caused a decided change in the costumes of the sixteenth century from those of the earlier periods?
3. How did the corset affect the silhouette of the costume?
4. What famous beauty of France modified the styles of her day?
5. Summarize briefly the history of French costumes from the sixteenth century to the nineteenth century.
6. What marked influence do the early American costumes show?
7. Design one evening gown and one evening wrap from suggestions taken from figures 1, 41, 42.

CHAPTER EIGHT

1. Besides old-period costumes, what other sources are open to the costume designer?
2. Taking suggestions from two or three fashion illustrations, create an original design.
3. From some ordinary or commonplace object design a costume for any occasion you prefer, showing the points of similarity between your costume and the object.
4. Name the essential features of sport costumes; of negligees, of tea-gowns.
5. Design one of each of the aforementioned costumes.

CHAPTER NINE

1. What is one of the vital elements of costume design?
2. What do you mean by primary colors? Name them.
3. What effect have these colors upon the senses?
4. What are binary colors composed of? Name them.
5. What is the general rule in reference to using intense colors?
6. How can intense colors be subdued? What technical term is applied to this process?
7. In what way are primary colors graded?
8. Name the three kinds of color harmony and explain each one.

CHAPTER TEN

1. Name at least three factors that control the use of color. Give an example of one.
2. Discuss briefly the psychological effect that color has with regard to areas:
3. What would be your treatment of the stout figure, with regard to using colors?
4. Differentiate between the color schemes appropriate for the child, the young woman, and the elderly matron.
5. What type of costume permits a deviation from general rules?
6. Design a costume for each of the eight types given in the text, using an appropriate color scheme for each.
7. When can vivid colors be used effectively?

CHAPTER ELEVEN

1. How would you go about sketching a layout?
2. What unit of measurement is used to determine the proportions of the fashion layout?
3. Block in a fashion layout.
4. Are the rules governing the drawing of a back view any different from those governing the drawing of a front view?
5. Sum up the procedure for drawing a fashion layout.

QUESTIONS

CHAPTER TWELVE

1. How will the center line drawn on the layout simplify the sketching of the costume?
2. What controls the drapes and folds of a costume?
3. Name some of the facts that can be used as guides when sketching costumes on layouts.
4. What governs the position of light and shadow?
5. How important are details on a design?

CHAPTER FOURTEEN

1. How are embroidery designs made?
2. What sources may be resorted to for suggestions?
3. What is the procedure for making a design to fit a certain space on a garment?
4. Make an embroidery design for a round neck, a sash, and a pointed panel, using the same motif for all.

CHAPTER FIFTEEN

1. When costuming an historical play what factors should be the designer's guide?
2. In what way are period costumes adaptable to musical comedy costuming?
3. Are there any ostensible differences between dressing a certain type in real life and for the stage?
4. Design one costume for a highly temperamental character and one for a quiet, serene type.
5. Name the factors that should govern the choice of colors for a theatrical production.
6. Design two costumes which will emphasize some eccentric features in the characters.

CHAPTER SIXTEEN

1. In designing hats, what considerations should the designer bear in mind?
   Tell briefly how each affects the style of the hat.

2. Is it with the head alone that the designer is concerned?
3. Explain why the extremely thin and extremely stout faces both demand one type of hat.
4. What are the two distinct classes of hats? What lines and colors are used for each?
5. What is the theory of balance and how is it applied to hats?
6. What is the existing relation between the hat and the rest of the costume?
7. What governs the expression of good taste in hats?
8. In what respects does the application of color in millinery differ from that in costumes?
9. What sources of inspiration are there at the disposal of the millinery designer?
10. Taking some commonplace object as a basis, design a hat in accordance with the prevailing mode. Explain how you adapted the suggestions.
11. Design three hats, taking suggestions from the old-period head-dresses illustrated in plates E and F, and make your hats as different from those illustrated as possible.

CONTENTS

	Page
Foreword	9
What Is Costume Design?	11
How Designs Are Made	18
Elements of Costume Design	24
Proportions of the Human Figure	37
Ancient Costumes	55
Ancient Costumes—Street Wear	63
Formal Evening Wear	71
Sources of Inspiration	85
Study of Color	104
Color as Applied to Various Types	109
Use of Pencil	114
Sketching the Design	120
Water Color Application	129
Embroidery Design	133
Theatrical Costumes	136
What Designer Should Know about Millinery	147
Color Type Chart	162
Questions	165

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